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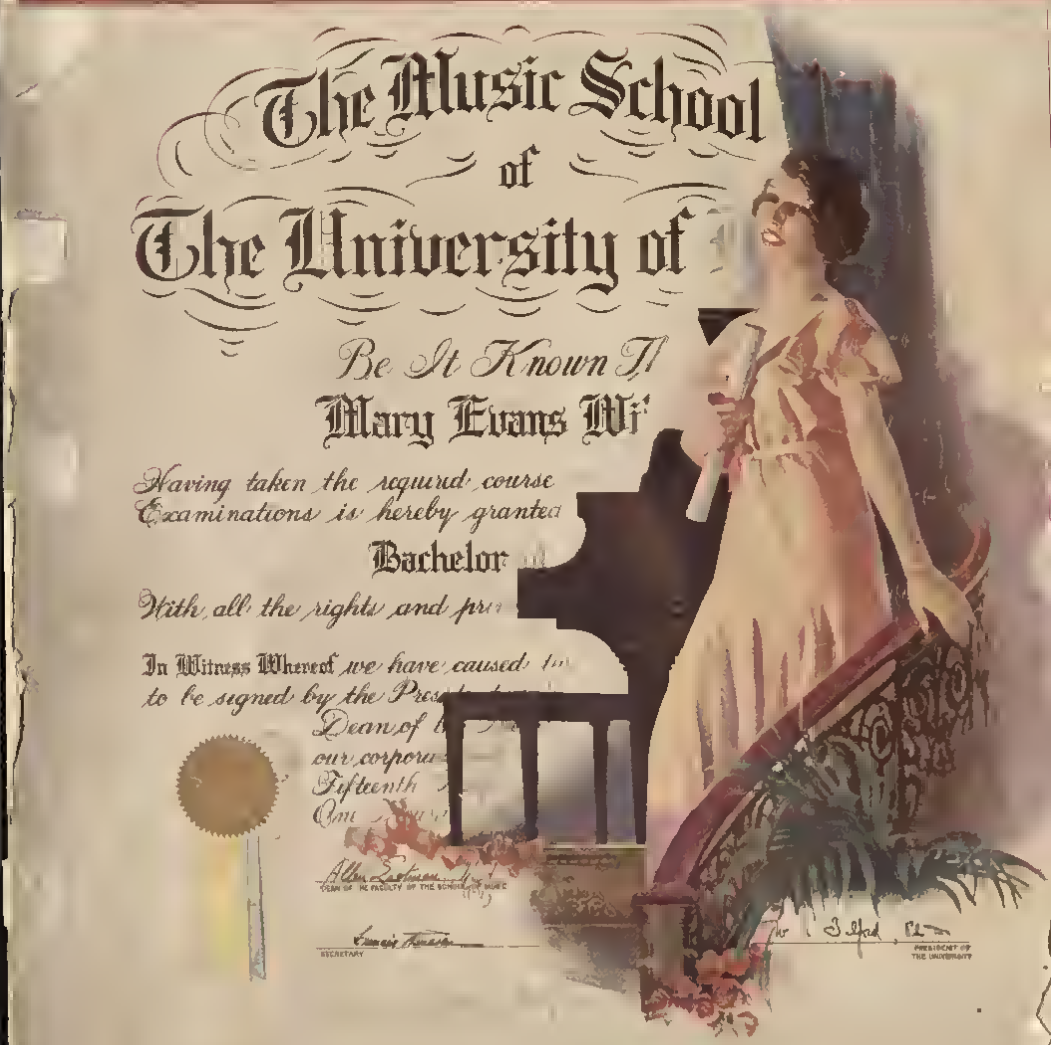

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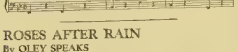

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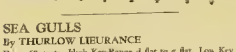

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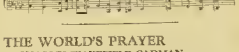

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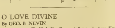

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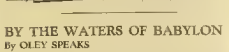

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Sergei Prokofieff

THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

Leo Blech

STRAVINSKY'S "Œdipus Rex" and Prokofieff's "Le Pas d'Acier (The Age of Steel)" had their first American performances as stage productions, when given on April 10th, at the Metropolitan Opera House in Philadelphia. Those participating were the Philadelphia Orchestra, the Princeton University Glee Club, Margaret Matzenauer, Paul Althouse, M. Rud [illegible] Sigurd Nilssen, Daniel Healy as soloists, and Wayland Rudd as The Reader for Œdipus Rex; and an elaborate group of solo dancers and corps de ballet assembled for the production of the second composition named. Leopold Stokowski was the conductor.

OPERA SINGERS take note! The government at Budapest has issued orders that first tier singers at the Royal Opera shall not exceed thirty dollars per night for men and thirty-five dollars for women. The Central European operatic [illegible] recently adopted a rule whereby singers in their houses should not receive a nightly fee beyond six hundred and fifty marks (about $150) with the exception of the Vienna and Munich festivals when one thousand marks (about $275) will be allowed, and with a limit of sixty-five hundred dollars for the season.

IGOR STRAVINSKY is reported to be writing a *Concerto for the Violin* which is to have its première when heard most [illegible] from the Radio station of Berlin with Samuel Dushkin as soloist.

THE ROYAL PHILHARMONIC SOCIETY of London, one of the oldest orchestral bodies in the world and to which belongs the eternal honor of having ordered the ninth of Beethoven in his last days, is reported to be in some straits because of the [illegible] orchestral competition in that metropolis. Was the time when to sing with this organization meant almost world recognition for the soloist.

VINCENT d'INDY, the eminent French composer, celebrated on March 27th his eightieth birthday. In honor of this event the Schola Cantorum of Paris, of which he was the founder, planned a concert at the Salle Pleyel at which M. d'Indy conducted his Chant de la Cloche. In connection with the celebrations the French Government conferred upon him the rank of Grand Officer of the Legion of Honor.

THE ROYAL ALBERT HALL celebrated its golden jubilee with a memorable concert in March [illegible] at which the most widely known orchestras of London—the London Symphony Orchestra, the [illegible] Broadcasting Corporation's Symphony Orchestra and the New [illegible] Albert Hall Symphony Orchestra—[illegible] into one gigantic instrumental group of two hundred and sixty-five musicians and played under the direction of Sir Henry Wood, Dr. Adrian Boult and Dr. Malcolm Sargent, for the benefit of the Musicians Benevolent Fund.

Malcolm Sargent

AMERICAN ROMANCE of the Wild West is to be again the theme for operatic treatment, if the report is true, as to Jaromir Weinberger, composer of the "Schwanda" popular in Europe. The libretto by the composer himself is to be based on scenes in Bret Harte's "Luck of Roaring Camp" and "The Outcasts of Poker Flat." Weinbergen's "Schwanda," with a libretto on a Czech folk tale set to popular musical scenes, has had more than six hundred performances in Germany since first performed in 1928 at Breslau.

THE VIENNA STAATSOPER has formed a committee under governmental auspices, for the creation of a Museum of the Austrian State Theaters to contain mementoes of famous members of the [illegible] theaters as well as costumes, mise en scène designs and other interesting items.

CHARLES WAKEFIELD CADMAN'S "Oriental Rhapsody" was received with unusual enthusiasm when recently on the program of the Cincinnati Symphony Orchestra with Fritz Reiner conducting.

[illegible]

BRAHMS' "REQUIEM" was given a performance at San Francisco on March 18th by the Municipal Chorus of three hundred voices, before an audience of ten thousand in the Civic Auditorium. The San Francisco Symphony Orchestra interpreted the instrumental score. Ronald Wyatt [illegible] and Gertrude Wolde [illegible] were soloists, and the production was under the direction of Hans Leschke.

RICHARD A. NORTHCOTT, eminent as an English amateur historian, biographer [illegible] Verdi, Wagner, Donizetti and [illegible] and noted as a collector of musical [illegible] particularly in its connection [illegible] died in London on January 22nd. He spent his life in the atmosphere of the Royal Covent Garden Opera House and was its historian.

HANDEL'S seldom heard "Solomon" had a performance on January 20th by the Choral Union of Glasgow, Scotland, under the leadership of Wilfrid Senior.

ALFREDO CASELLA conducted a program of Italian music, mostly modern, by the Royal Philharmonic Society of London at Queen's Hall on February 19th. As an Italian conductor he proved by far the most successful of those who have visited us recently" and he "made an excellent impression with a three-movement symphony by Ildebrando Pizzetti."

MME. MARGUERITE LISZT, a grand niece of the great pianist, was soloist at the Concerts Colonne of Paris, when on March 22nd she sang a group of songs by Schumann, Liszt and Rimsky-Korsakoff.

GEORGE WHITEFIELD CHADWICK, Director Emeritus of the New England Conservatory of Music, died suddenly on April 4th in Boston, at the age of seventy-six. Born in Lowell, Massachusetts, on November 13, 1854, he finished his home training in the New England Conservatory, after which he studied with Reinecke and Jadassohn at the Leipzig Conservatory, where he and Theodore Presser were classmates for three years, and with Rheinberger at Munich. Besides an active life as teacher and organist he was a prolific composer. His "Rip Van Winkle" Overture carried his name far. A choral work, "Phoenix Expirans," and a biblical lyric drama, "Judith," have been heard in concert form. His compositions for voice, piano, and other solo instruments have had wide popularity.

RICHARD STRAUSS, it is rumored, is about to give up his residence in Vienna and henceforth to divide his time between Berlin and his native Bavaria. He was born in Munich.

DAME ETHEL SMYTH'S "The Prison" had its first performance in London when given by the Bach Choir on February 24th (it had been heard first in Edinburgh a few days earlier). The prison of this particular work is that "self from which all of us try to escape," and the score is evolved from two ancient Greek melodies. The work is reported to have aroused enthusiasm.

THE LOS ANGELES SYMPHONY ORCHESTRA favored home composers when on its program of March 5th two movements of Heinrich Hammer's "Symphony in B Minor" and a "Slavonic Rhapsody" by Alois Reiser had their world premiere with Artur Rodzinski conducting. On the same program another American work, "Streets of Pekin," by Henry Hadley had its first performance in Los Angeles.

JAROMIR WEINBERGER'S "Die geliebte Stimme (The Beloved Voice)" has had a successful premiere at Munich. Weinberger's first opera, "Schwanda," has had hundreds of performances in the European opera houses during the last year and is to be one of the novelties in the next season's repertoire at the Metropolitan Opera Company.

LUCIEN MURATORE, formerly so popular with attendants of the Chicago Civic Opera, is now mayor of [illegible], a town of southern France.

THE HOLLYWOOD BOWL series of "Symphonies Under the Stars" will be conducted this season by Walter Damrosch, Sir Hamilton Harty, Pierre Monteux and Alfred Hertz. The opening program will be on July 7th.

THE TENNESSEE STATE MUSIC TEACHERS ASSOCIATION, which met in Nashville from March 31st to April 4th, included in its very interesting program a Piano Playing Contest for students of various grades, and contests for Girls' Glee Clubs and Boys' Quartets. The Association also sponsored a Band and Orchestra Contest at Chattanooga on April 21st and 22nd.

"CARMEN," under the direction of Leo Blech, has had a revival at the Danish capital. The libretto has been liberally revamped and the *Carmen* for Copenhagen became "a neat working girl instead of a coquettish maid, who spoke the simple language of ordinary working folk as a substitute for the rather high-flown and poetic lines of certain parts of the original.

THE METROPOLITAN OPERA COMPANY management announces as novelties for 1931-1932 the world première of Howard Hanson's "Merry Mount," the first American performance of Jaromir Weinberger's "Schwanda the Bagpipe Player," based on a Czech folk tale, and Montemezzi's "La Notte di Zoraima." Also revivals to be chosen from Moussorgsky's "Boris Godounoff" and "Khovantchina," Delibes's "Lakmé," Verdi's "Simon Boccanegra," Offenbach's "La Belle Hélène" and Franz von Suppé's "Donna Juanita."

THE GLEE CLUB OF NEW YORK UNIVERSITY won first place in the Intercollegiate Glee Club Contest held on March 14th at Carnegie Hall. The club of Yale took second prize, of Washington University third, of Lafayette fourth, and of Dixon fifth.

THE CINCINNATI MAY MUSICAL FESTIVAL was held from May 5th to 9th, with Eugene Goossens as conductor. Features of the program were the Brahms Requiem (in memory of Frank van der Stucken, so long leader of these Festivals), Honegger's "King David," Pierné's "The Children's Crusade," Delius' "Sea Drift," Mendelssohn's "Hymn of Praise," Act II of Mozart's "The Marriage of Figaro" and Act I of Wagner's "Tannhäuser," the last two in concert form. Surely a variety and scope of works to try the mettle of both the conductor and the famous Festival Chorus of "The Queen City."

ISAAC VAN GROVE, Philadelphia born and entirely educated in America, has been appointed as one of the conductors of the Chicago Civic Opera Company for 1931-1932. Mr. Van Grove was an assistant conductor of this organization during the Mary Garden management and since 1927 has been director of the Summer Opera at the Cincinnati "Zoo." He is also the composer of an opera, "The Music Robber," founded upon an incident in Mozart's life.

M. REYNALDO HAHN, the eminent composer who is a native of Caracas, Venezuela, but long resident in Paris, was the conductor of a concert by the Philharmonic Orchestra of Paris on February 4th at the Théâtre des Champs-Elysées for the benefit of aged musicians. At this event Mlle. Magda Tagliaferro was the soloist in the première of a *Concerto for Piano and Orchestra* by M. Hahn.

Reynaldo Hahn

(Continued on page 456)

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Choirmaster's Guide

FOR THE MONTH OF AUGUST, 1931

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
SECOND	PRELUDE Organ: Melodie — Clark Piano: Morning [illegible] — Preston ANTHEMS (a) Oft in Danger, Oft in Woe — Shelley (b) Father Almighty (Men's voices) — Verdi OFFERTORY Come, Jesus, Redeemer (Duet) — Hammond POSTLUDE Organ: March Scherzo — Kohlmann Piano: Marching Hymn — Rueckel	PRELUDE Organ: At Evening — Kinder Piano: Farewell to Naples — Bohm ANTHEMS (a) Come, Come unto Me (Men's voices) — Kern (b) Recessional (Women's voices) — DeKoven OFFERTORY By the Waters of Babylon (Alto solo) — Speaks POSTLUDE Organ: Romance in A — Lemare Piano: Melody at Twilight — Atherton
NINTH	PRELUDE Organ: Chant sans Paroles — Becker Piano: Angelic Harps — Sartorio ANTHEMS (a) Fear not Ye, O Israel — Roberts (b) Great Jehovah, King of Glory — Lee OFFERTORY Give Me a Heart (Soprano solo) — Risher POSTLUDE Organ: Alleluia — Diggle Piano: Fanfare Militaire — Kern	PRELUDE Organ: Evening Prelude — Read Piano: An Old-Fashioned Garden — Porter Steele ANTHEMS (a) How Beautiful upon the Mountains — Wilson (b) Guide Me, O Thou Great Jehovah — Gould OFFERTORY Only Waiting (Duet) — Williams POSTLUDE Organ: Vesper Recessional — Schuler Piano: Elevation — Sheerston
SIXTEENTH	PRELUDE Organ: Melody — Lerome Piano: Andante Cantabile (Quartet Op. 11) — Tschaikowsky ANTHEMS (a) King of Kings — Shelley (b) Jesu! the very Thought of Thee — Roberts OFFERTORY He Showed Me the Way (Baritone solo) — Forman POSTLUDE Organ: Grand Chorus in C — Maitland Piano: Processional March — Parker	PRELUDE Organ: Serenade — Demarest Piano: Duet Op. 38 No. 6 — Mendelssohn ANTHEMS (a) Lead Me, O Lord — Harris (b) O King of Saints — Stults OFFERTORY Where Love is (Tenor solo) — Wooler POSTLUDE Organ: Willows — Diggle Piano: Faith — Mendelssohn
TWENTY-THIRD	PRELUDE Organ: Prelude — Vodorinski Piano: Prelude — Vodorinski ANTHEMS (a) Lead On, O King Eternal — Morse (b) Let the Righteous be Glad — Baines OFFERTORY Behold the Master Passeth By (Tenor solo) — Hammond POSTLUDE Organ: Entree de Cortege — Barrell Piano: Walter's Prize Song — Wagner-Sisson	PRELUDE Organ: After Flowers — Lowry Piano: Consolation — Mendelssohn ANTHEMS (a) O Light of Life — Koontz (b) Lift up Your Heads — Hopkins OFFERTORY Be Near Me, Father (Alto solo) — Felton POSTLUDE Organ: Meditation — Berwald Piano: Souvenir of Antwerp — Owen
THIRTIETH	PRELUDE Organ: Adoration — Bushnell Piano: Resurrection — Sanz ANTHEMS (a) The Lord is My Shepherd — deLeone (b) The Lord My Pasture shall Prepare — Dale OFFERTORY The Shepherd Boy (Organ solo) — Marks POSTLUDE Organ: Postlude — Hollis-Mansfield Piano: Zermatt — Schuler	PRELUDE An Ecstasy (Violin, with organ or piano accpt.) — Bennett ANTHEMS (a) The Lord Taketh Joy — Baines (b) Lord We Come before Thee Now — Hosmer OFFERTORY To a Wood Violet (Violin, with organ or piano accpt.) — Felton POSTLUDE Organ: A Song in the Night — Sheppard Piano: On the Lake — Williams

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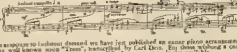

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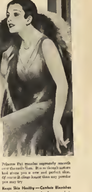

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High Tide in Opera

WHEREVER great waters flow one may find, at the river's edge in towns, marks written upon stones telling when the tide was highest and how high it surged. In every artistic field there are similar marks, like those left by Pericles in Athens, Velasquez in Spain, Rembrandt in Holland, Dante in Italy, Shakespeare in England, Bach in Germany, Moliere in France, Tolstoy in Russia.

In opera the tidal marks are most conspicuous. Starting with "Dafne" (1597) of Jacopo Peri, he of the abundant hair, we pass to the "Iphigenie en Tauride" (1779) of Gluck, the "Don Giovanni" (1788) of Mozart, "Der Freischutz" (1820) of Weber, the "Tristan und Isolde" (1865)—or if you will, Die Meistersinger" (1867)—of Wagner, the "Boris Godounov" (1874) of Moussorgsky, and on to the opera "Falstaff" (1893) of Verdi and to the "Pelleas et Melisande" (1902) of Debussy, each representing in a sense a great progressive step in the art of combining the play with song.

Naturally there are scores of other master composers whose works parallel these compositions in excellence, but they are not significant as pioneers. Perhaps, though, we have done an injustice in not including in the foregoing list Rossini's "Barber of Seville" (1816), Bizet's "Carmen" (1875) or Puccini's "Gianni Schicchi" (1918). Yet most musical authorities would be content with our original eight high water marks.

More and more we are coming to the opinion that the French Debussy, in his one successful operatic piece, came nearest to the goal toward which the little group of Florentines strove in seeking to revive the ideals of a forgotten Greek drama. This does not take one whit from the glory of the other great masters. It merely states a process in the evolution of a remarkable art. Wagner, for instance, in spite of his transcendent conceptions, bound himself more or less arbitrarily by his scheme of the leitmotif. Every character thought or mood had to be tagged with the theme which, in Wagner's imagination, best expressed that particular concept. But there is in this the danger of dealing with an element of the artificial, the contrived rather than the natural, and only the supreme genius of Wagner has succeeded in making it really feasible.

In "Pelléas et Mélisande" we have a remarkable drama following classic lines with extraordinary skill. Maeterlinck might have been born in Greece in the time of Euripides so amazingly and so powerfully has he told his story, reaching a high peak in the fourth act and then proceeding to a marvelous climax in the fifth, in a manner that would have thrilled even so great a genius as Shakespeare.

Debussy then took this play (not a libretto especially fashioned) and gave it a musical setting of such dream like texture that the tonal background seems inseparable from the words. Nor can one play the music apart from the drama with anything like the satisfaction that one derives when they are both heard together. At the end of the performance one has a most satisfying feeling of having heard an exquisite yet forceful setting in which the attention is never diverted by formal melodies but in which there are interminable beautiful concords artistically mingled with discords after the manner in which human existence itself proceeds. The medieval period of the play, the fanciful nature of the story and the music itself seem normal and natural, never distorting the imagination. Small wonder that many of the greatest minds in music concede that this is perhaps the greatest work one may see in the opera.

In America the high tide of operatic achievement among native composers was attained, according to general opinion, by Deems Taylor in his "Peter Ibbetson" which has been this year produced so beautifully and so brilliantly at the Metropolitan. This extremely gifted composer largely self taught, has created an exceptionally fine score in wholesome modern style. Also he has employed for the dream sections of the story a most ingenious device, that of having the solo singers accompanied by an a cappella chorus off stage, which markedly heightens the effect. All honor to Deems Taylor, for he has brought great honor to American music!

The high tide of cacophony in opera was unquestionably reached in America on March 19th with the presentation of Alban Berg's "Wozzeck" at the Metropolitan Opera House in Philadelphia. This was made possible through the artistic munificence of Mrs. Mary Louise Curtis Bok, through the progressive Philadelphia Grand Opera Company ably managed by William C. Hammer through The Curtis Institute of Music and, finally, through the genius of the conductor, Leopold Stokowski, who, with his incomparable Philadelphia orchestra of one hundred and sixteen men, completed an ensemble which naturally commanded the attention of musicians everywhere. The house was sold out and over one thousand orders for tickets were returned. Musical celebrities from everywhere attended this extraordinary *premiere*.

"Wozzeck" was first given at the Staatsoper of Berlin, in December of 1925. The composer was born at Vienna, February 9th, 1885. At first he was largely self taught but later came under the tutelage of Arnold Schonberg and soon became his leading disciple. The drama itself was written by a little known German poet, chemist, zoologist and mathematician, Georg Büchner (who was born at Darmstadt, October 17, 1813, and who died in Zürich at the age of twenty-three). The manuscript of the play was found and published in 1879. The tale is a sordid story of a poor German soldier who, suspecting his mistress, kills her and then drowns himself. It is told with great dramatic power and is almost prophetic in its technic. Obviously such a theme would be ridiculous if treated in old fashioned operatic idioms.

One cannot drape or festoon an ash can with ribbons or flowers without making it absurd. Here is a dramatist who has segregated a section of life almost devoid of beauty, joy or loveliness. It is degraded, base and squalid. The theme save for a few moments, is hideously ugly. In supplying for it probably the ugliest music ever written, the composer has been artistically consistent. With an adequate orchestral technic and much ingenuity, the orchestra is made to bang and shriek in conjunction with the howling of the singers who, save for a few phrases, seem to be yelling their parts in words spoken rather than sung.

Small wonder that many of the auditors untrained in music, made comments like "a gorgeous cat fight," "musical vomit," "a carnival in a madhouse." Millions heard sections of the opera over the radio and were duly horrified. Some noted musical observers, after calm reflection, failed to find anything vitally new or different from that which the Schönberg School has made familiar.

Yet the work was strikingly interesting and far more formal than a cursory examination of the score had suggested. The three acts, with fifteen scenes, and the stage decorations, imaginative and significant, by Robert Edmond Jones (one of which is presented herewith) passed rapidly, and thanks to the iron discipline of Leopold Stokowski who had required one hundred and sixteen rehearsals, the performance was flawless. At least it appeared to be flawless, but the flood of discords was so incessant that only one who had memorized the score could tell whether the intonation was false or true.

We cannot shut our ears to "Wozzeck" and what is to come, and the opera certainly lays the foundation for much curious speculation. Nor can we agree that life as a whole is cheap, contemptible, infamous, hideous and utterly wretched. We find far more of beauty and loveliness in existence than we do of squalor and horror. Life is a gorgeously fascinating experience or a drab tragedy, much depending upon the angle from which we look at it. Therefore we shall persist in seeking our greatest operatic joys in Mozart, Wagner, Puccini, Moussorgsky, Verdi and Debussy.

THE DAILY NEED OF MUSIC

THE Boston Post has seen fit to place a musical motto at the head of its first page, thus indicating the relation of music to present day life.

The Boston Post

HONOR TO AGE

THERE are certain life callings in which age is an asset far more valuable than youth. Experience, judgment, stability of life direction, mature conceptions of the decisions of others guided by ripened thinking—all these are the assets of age and are often the salvation of many a situation which otherwise might result disastrously. Youth, unwarned by age, often has a naughty trick of getting into very costly scrapes, some irremediable. In Japan, and for that matter throughout the larger part of Europe also, age commands far more respect than in America. The older statesmen in Japan, and, in Europe, such leaders as Clemenceau and Hindenburg are those to whom the nations turn for important decisions. Great security is gained by this.

Age is a priceless asset for the teacher who has preserved an alert contact with the development of his art. Leschetizky, Auer and many others have been extraordinary teachers in their advanced years.

In England particularly audiences have a kind of reverence for their former concert artists, which is often very touching. W. Somerset Maughm, in his notable biographical novel, "Cakes and Ale," writes: "Reverence for old age is one of the most admirable traits of the human race and I think that it may safely be stated that in no other country than ours is this trait more marked. The awe and love with which other nations regard old age is platonic but ours is practical. Who but the English would fill Covent Garden to listen to an aged prima donna without a voice?"

Many years ago in London we were the house guest of a prima donna now long since passed from the earthly proscenium. We heard her practicing some songs in preparation for an appearance at Queen's Hall. Indeed we accompanied her in some of them. Her voice was so far gone that it was little more than a bark and a wheeze. We dreaded going to the concert to witness the terrible fiasco. Fiasco? Nothing of the sort. She sang in public quite as terribly as she had sung in private, and the audience nearly wrecked the hall with its applause. Not that they did not know fine singing for they were familiar with the best. But, here was dear old Mme ———— who had been heard by everybody's mother, grandmother and great grandmother, God bless her, and here she was still bravely holding the trenches with fine spirit! What gentleman could fail to respond to such an appeal?

Silly sentiment? Nonsense! Just pure Anglo-Saxon loyalty to age. We trust that a few centuries of American civilization will not strain this gallant attitude from our blood.

Fame Overnight!

An Interview With the Operatic Sensation of the Year

LILY PONS

PRIMA DONNA COLORATURA SOPRANO OF THE METROPOLITAN OPERA COMPANY

Secured by R. H. Wollstein

At twenty-six Lily Pons rose to the rank of star of first magnitude at the Metropolitan Opera Company. She is refreshingly unspoiled by her success. She is typically French—slight, dark, youthful, chic, charming and extremely serious about her work. In the following article she sets forth the details of her life and her career.

FAME overnight! I wonder whether people realize just what that magic term means, whether the observer ever projects his thoughts into the years of indefatigable work, and effort, and perseverance back of that one glamorous night which works the metamorphosis from singer to star. To be frank I *must* believe that fame can come overnight; my own most generous, and to me most surprising welcome at the Metropolitan Opera in New York proves it. But upon closer analysis it is only the bestowal of public acclaim which comes from one day to the next. The preparation for that one night which turns the trick is a matter of years. In my own case I may say that that one night was in preparation all my life.

Even granting this, I consider myself singularly fortunate. For I have, through no merit of my own, been endowed with certain gifts. I am grateful for these and I try to develop them by tireless effort, the only way to develop one's self artistically. "Fame overnight" is extremely glamorous and delightful; but it can be brought to its climax only by the hardest and most intensive work.

Playing Theater

ALL MY life I have been both "music struck" and "stage struck," although I never had a singing lesson until five years ago and then quite casually. As a child I "played theatre" with my little friends. Organizing dramas and taking part in them meant more to me than dolls and toys. When I early showed a love for music and began studying the piano and the science of music along with it I found a new avenue of expression which made my small life quite complete. I am thankful to-day for that early training when, not dreaming of the possibility of a public career, the serious little music student I used to be pored over her theory and harmony, learning musical values for their own sake. I do not think that too much stress can be laid on a thorough musical foundation for singers.

My studies progressed satisfactorily and at fourteen I was entered as a piano student in the Paris Conservatoire. I hoped in those days, to make the piano my profession, and worked hard with that goal in view. I should admit I daresay that all my life I have been determined to arrive. Long before I dared dream of the success which has been so kindly accorded me I fixed my eyes on the topmost rung of the ladder and devoted every ounce of energy towards getting there. I have had to sacrifice most of the fun of a young girl's life to this ambition, but I love my work and my music so dearly that I can scarcely call it a sacrifice.

While I was at the Conservatoire serious illness overtook me and since I have always been small and slight of build my family judged me frail as well—a great mistake!—and took me home, to drop work and to rest. It seemed as though my great ambitions were to come to nothing but deep inside me I never gave up. As soon as I was able I practiced again and revived my old love for theatricals. In all this time I had never given singing a thought except to hum about the house as any person must who lives music.

When I was able to do things again, my love for the theater gained the ascendant and I got a tiny place, to play tiny parts in the company of the eminent Max Derly. There I first tasted the delights of contact with an audience. I never gave up my piano practicing but felt that if there was a career ahead of me it was in the theater. Then I married.

My husband had not the slightest objection to a public career for me provided I could make it a distinguished career. [illegible] there was nothing the least distinguished in playing small bits in a theatrical company. I came home. So a second time I contented myself with living happily at home and singing and playing for my own amusement. My husband took pleasure in hearing me sing; he said I had a pretty voice and asked me at last, whether I shouldn't like to have singing lessons, just for the fun of it. I accepted his offer with joy. Anything pertaining to music and music study was the delight of my life. And then along with my first singing lesson, there came a surprise.

The First Singing Lesson

MY MASTER heard me sing and asked me with whom I had last studied, complimenting me upon my method. My voice he said was well placed and my breathing quite correct. He seemed amazed when I told him I had never had a singing lesson, that I could boast my first vocal instruction only after he had taught me something.

"But you sing naturally," he exclaimed.

"Then one?" I replied, "it is natural for me to sing. I always sang. Even when I do things about the house I love it."

"But I do not speak of natural likes or dislikes," he said. "I speak of a natural voice!"

From him and for the first time I learned that my case was not typical, that of the ordinary singer. I learned the significance of technicalities like voice placement, range, diaphragm breathing and correct head tones and discovered that, by the mysterious workings of a kind Fate, all these things had been given me without my having to struggle for them. To perfect them, to develop them, to make them—for that I work. But to acquire them in the first place needed no effort from me.

At the time of that memorable first singing lesson I was twenty-one years old—five and a half years ago. I thought that was by no means a late age to begin singing. Girls I knew had commenced their vocal studies at seventeen and eighteen. But they, I told myself, had Voices; they were headed for Careers. For them it was different. For me a year or two more or less could be of no moment. I was singing only because I loved it and because my husband enjoyed hearing me.

Because of these unconscious gifts, though, I found myself as advanced after half a dozen lessons as the girls who had been studying for years. That was gratifying. Having got that far I worked harder than ever. Then when my master gradually tested out the full extent of my range he grew thoughtful.

The Highest Note

I SING high F sharp with ease. My highest tone is the A flat above it. There is no music written to that [illegible] I have no occasion to use it. Massenet wrote the highest note ever known to be sung, in a cadenza for Sibyl Sanderson. It is high G* I believe. But even if I do not sing my half of a tone above it, it is of the greatest use to me in developing notes below. Working down, mentally, from that high A flat I produce high F sharp and high G with the ease of attack, the roundness and resonance of high C. So I sing "Lucia" in its original key of F sharp—a full tone higher than the F which is the highest it has ever been sung here. I do not mind speaking of this, because it is all perfectly natural for me. I did not know my range was unusual until my master told me so and then as I say he became thoughtful.

"You should pursue your studies seriously," he said. "There is a career before you."

Naturally I was enchanted and hastened to discuss it with my husband. He made me the same terms as before. If I wanted a career, very good; but he would permit only a career of distinction—nothing second rate or half way.

If I had worked diligently before, I may say I slaved now. Work, development, and a glimpse of the goal ahead filled every moment of my life. No balls, no late parties, no [illegible] no frolics which would [illegible]

LILY PONS

*Ellen Beach Yaw sang the E above this, or a tenth above high C.—Ed.

strength or interfere with a strict regularity of life. Never a cocktail nor a cigarette. I strained every fiber to prove myself. I practiced all my master gave me and, when I felt that my voice needed especial building up, I invented vocal exercises of my own. In time, I went to Italy, to work at the great art of *bel canto*. I left the piano, except to accompany myself and turned to the vocal library, arriving, at last, at the study of roles. My preparation, intensive as it was, lasted only three years. When I was twenty-four, I made my operatic debut at Mulhausen with a success which encouraged me and which won my husband's consent to my making music my career.

A curious circumstance of my preliminary work is that I never worked at my medium register. I centered all my attention on developing my upper range (I shall talk of exercises and methods later) and found that the middle voice developed along with it. When my pure coloratura was in presentable form, I had a ready developed medium range ready for me to work with.

Early Operatic Experience

I HAVE never shared in the routine of small opera company work for which European training is famous. I have never been a member of any company before coming to the Metropolitan. My operatic experience has been confined to one three five performances at Mulhausen, Marseilles, Liege, Milan and other cities of France and Italy which have fine companies and charming tradition. I have never sung in *Paris*. My first company membership is with the greatest company of all! I had gratifying successes during my three years of operatic work in Europe, but when the call came to go to the Metropolitan I was dazzled! Of course that had been my dream, but when it came at last—it seemed too magical to be real. First and foremost, though, it meant work again. I immediately gave up all my summer engagements and declined offers to sing in Chile in Spain, and in Germany in order to retire once more to Italy and begin anew the routine of intensive work and study. All the roles which I had been singing in French had to be worked over in Italian with the precision and care of new parts. And of course my work in exercises, vocalises and stage *tournure* went on. And then came the night when I appeared at the Metropolitan and tasted the glad experience of a fame which was kindly awarded overnight but which had been in preparation since the days of the serious little harmony student who played at theatricals instead of dolls.

Methods of Practice

THE EXERCISES I use are calculated to meet my own needs. I doubt that they represent any "school" of singing. Many of them I have contrived myself; many I have arrived at by the method of trial and discard. I firmly believe that each singer's studies should be adapted to suit his individual needs, regardless of whether or not they represent a system or a school which can be applied to the instruction of other students. Thus it is perfectly possible that the work which is best for my requirements might not be so well suited to another voice. It is well to discuss these individual technicalities with a reliable teacher. I am certain, though, that my methods cannot possibly harm anyone. I am glad to outline them for the readers of THE ETUDE.

I practice only for short periods at a time. Too much use at any one time tends to rob the coloratura voice of much of its freshness. My day's practice is made up of four or five periods from fifteen to twenty minutes each. I practice directly after I rise, again around eleven, again around one and then perhaps once or twice more during the afternoon. This method breaks into my day, of course, but I prefer to follow the system which is best for my voice.

I sing all my exercises mezzo voce—never do I practice them in full voice. Again, the nature of the coloratura soprano is such that a constant and prolonged giving forth of too much voice robs it of its color and luster. My operatic roles are the only work which I sing in full voice.

Before going into detail as to my methods of procedure let me say that the singer's chief work is not done with the throat at all but with the brains. I can get along with fewer hours of practice perhaps because I study and challenge every tone. Each note I produce is mentally fully composed and constructed before I draw breath for it. Hours upon hours of throat work are unavailing unless the wits are alert and challenging to everything that goes on. The singer must also have a quick exact ear. It is only after the brain and the ear have paved the way for the notes which are to come that throat work can do any good.

Self Directed Study

I PRACTICE without notes. There are no set exercises which I follow. I work at what I happen to need. Often enough I invent vocalises of my own, based on the intricacies of some cadenza or simply following scales and standard exercises but stressing something which is of especial use to me. I am always careful to watch for any point in my voice or technic which seems to need attention. I find for my own needs that this method is more suitable than [illegible] of the same set [illegible] day [illegible] the day with perhaps five or [illegible] scale work. I begin all my exercises on the above middle C—I never go below that—and work my way up to my full range singing first five notes and then octaves. I sing all my scales on the single syllable *nay*.* This nasal syllable pushes the voice forward and "arches" it into a fine resonance which is neither nasal nor harsh. This scale work warms the voice for the exercises which follow.

I sing all my other exercises and vocalises on the one syllable of short *a*.** I do not use *a* (ah) and I expressly avoid *e* (ee) in practicing. The *ee* sounds have the tendency to throw the voice back. I enunciate them clearly, of course, in all passages where they occur in the text, but for the voice building exercises, I prefer to use only those sounds which give the best tone production.

Next come scales sung first in sharp *staccato* and, directly after, in a smooth round *legato*. And then the trills. I begin with the simplest trill progressing from one note to the next, working my way to clear trills of the interval of a third and even of a fourth, always carefully maintaining the pure trill character. This is excellent for the perfection of coloratura color and technic. Since this exercise requires a high, round, well placed tone, I know that when the multiple trills go well, all is well with my voice.

Another excellent exercise is to attack a high note easily without a suspicion of forcing and to hold it through all degrees of volume beginning with a *pianissimo*, swelling to a *forte* and shading down again to a *pianissimo*, all with relaxation.

A Test for Correct Placement

I SING many scales and vocalises with closed lips, or humming. This exercise is very important, to me. Still, I counsel students to consult their masters before adopting it. It is one of the exercises I invented myself. It is calculated to bring the voice forward to a fine head tone, of full nasal resonance. But such a tone will result only if the voice is well placed. If there are any defects in voice placement, this exercise may tend to throw the voice back and cause harm. I use it as a check up on myself. I hum a scale and suddenly, while I am singing, I close my nasal chambers by pinching my nostrils shut. If the tone stops short the moment the nostrils are closed, it is a proper head tone. I release my fingers and the hummed tone continues. I pinch them together again and the tone stops. If the tone were to continue when I closed my nostrils it would mean that it was not being produced in the head. And a throat tone is not desirable for the coloratura. Never do I use a chest tone. Never do I press upon the diaphragm for the (mistaken) purpose of giving a tone force. This is a grave error. Instead of making the tone more powerful, such forcing robs it of both color and volume. In the coloratura soprano, of all voices, freshness, luster and nuances of light and color are essential.

So much for actual exercises. I sing vocalises and proceed to the songs or arias or rôles on which I am at work. My coach comes to me and I rehearse every day—some days more than once! In preparing for my Metropolitan performance I rehearse as much as three times a day.

Rehearsal Routine

REHEARSALS in full voice, with action and stage business are invaluable because the opera means much more than singing alone. An intelligent operatic performance requires the most diversified preparation. Taking adequate vocal equipment quite for granted there is the stage business which needs as much care as in any dramatic role without singing. There are the languages. There is the characterization of the part to be mastered. There is the historical or mythological accuracy of the time and place in which the role is set. A singer who would give her best to her public cannot afford to be haphazard in any of these. She must play her part, feel it, understand it, dress it, and infuse into her audience the very atmosphere surrounding the person she portrays—all in addition to the singing itself.

Personally, I take great pleasure in studying the history and manners of the various epochs which form the background of my roles. A knowledge of the history of the times helps me to feel and to portray the role with greater sympathy and intelligence. And accuracy in costuming is an important factor in creating atmosphere. I take the greatest delight in my stage wardrobe and design all my costumes myself. Often it requires months of research among old plates and volumes to assemble the correct details for the gowns and accessories of a part. But the work is extremely interesting and it is my pride to feel that, when I appear before my public, I am able to give it an authentic picture of how *Cherubino*, *Gilda*, *Lucia* and *Lakmé* looked. Pleasant as these tasks are, they are none the less tasks and demand a great expenditure of time, thought and energy. They too help form the necessary, if invisible, background of fame overnight.

*Madame Pons pronounces this exactly like the French word *[illegible]*. The final *[illegible]* is a sound produced so that the lips and organs of speech are slightly apart when the sound is done. Its phonetic representation is *[illegible]*.

**Short *a* as the *a* (without *i*) in *orphan*, also *e* in the French word *horrible*.

Music of the Months

By ALETHA M. BONNER

JUNE

Historic Foreword. In the old Latin calendar June was the fourth month. It was named for Juno, the great Queen of the gods and the patroness of marriage. From early Roman days the month was considered particularly propitious for the tying of marital knots, a superstition that has continued in force to the present time.

In the year of Romulus thirty days made up the month. Later it lost one of these, then regained three, and when Cæsar began his calendar reform, an extra day was added, thus bringing it back to its former quota. The summer solstice occurs in June.

A time for brides and rose-buds, it is also a season in which birds and bees are in their happiest mood. June bugs, too—those large brown beetles, members of a distinguished family and related to the "sacred scarabs" of ancient Egypt—wheel their clumsy flight into lighted rooms to bump in frolicsome *tempo* against the ceiling. And when radiant butterflies flutter from flower to flower with joyous animation—ah! how timely are James Russell Lowell's words:

What is so rare as a day in June?
Then, if ever, come perfect days;
Then Heaven tries the earth if it be in tune,
And over it softly her warm ear lays!

PROGRAM FOR JUNE

1. Piano, Four Hands
   Flower Melody (2) — Mari Paldi
2. Choruses
   a-Laughing Roses (Men's Voices) — James Francis Cooke
   b-Mary Had A Little Bee (Humorous) — J. M. Blose
   c-Leafy June Is Here (Women's Voices) — E. S. Hosmer
3. Reading. A Day In June from The Prelude to Part I of "The Vision of Sir Launfal"—Lines 33-56. Lowell
4. Piano (1st and 2nd Grades)
   a-Any June Day, From "Days and Holidays" — Mary G. Clark
   b-June Magic — Mrs. E. L. Ashford
   c-June Time — Walter Rolfe
5. Piano, Four Hands
   Dance of the June Bugs (2) — George L. Spaulding
6. Piano (3rd, 4th and fifth Grades)
   a-June Dawn — Mary H. Brown
   b-Morn in June — E. S. Phelps
   c-June Twilight — Robert R. Bennett
   d-Night In June — Gilbert R. Combs
   e-Song of June (5) — F. R. Webb
   f-Valse Nuptiale (5) — Eduard Poldini

(Continued on page 450)

Why Modern Music Is Modern

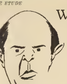
—And What, Please, is "Atonal" Music?

An Interview with

NICHOLAS SLONIMSKY

By LAURA REMICK COPP

The Etude and Modern Music



ARNOLD SCHOENBERG
From a German [illegible]

The historic position of THE ETUDE is that it should bring its readers continually in contact with every possible thing in the field of music that might be of interest or information to them. This must be done without regard for the personal tastes or prejudices of the editors. We hear some music that is called "modern" which seems extremely delightful to us. Other modern music we have heard would result in certain suicide if we had to hear it continually. So many curiosities have appeared in music calling themselves modernists that we are reminded of the jingle by Gelett Burgess,

I've never seen a purple cow
And never hope to see one,
But this I know and know full well
I'd rather see than be one.

IGOR STRAVINSKY
From a French Caricature

NICHOLAS SLONIMSKY, a Russian educated in Paris, has for years been affiliated with Serge Koussevitzky, Conductor of the Boston Symphony Orchestra.

Art, if it is art and uplifting, is ever progressive and therefore ever changing. To remain creative this must be so and art must create or die. So we, if we wish to be abreast of the times, must become acquainted with the best of the latest, whether agreeing with that latest or not. And whether we like it or not can not even be considered. We must learn modern music, know about and hear it, to qualify ourselves as judges.

The three principal chords of any key, those formed on the first (I), fourth (IV) and fifth (V) of the scale—in the key of C, I c e g, IV f a c and V g b d—were used exclusively until someone tiring of the sameness added another third to the V making the V in C, for instance, g b d f. Monteverdi was the inventor, musical history tells us, and it is also says he turned the musical world upside down when he did this.

Then the minor triads began to appear, those chords on the second (ii), third (iii) and sixth (vi) degrees of the scale, and the diminished triad on the seventh degree, so that now there was a chord to be found on every tone of the scale. Alternations of these came into vogue and, when Wagner added a half step to the plain I chord, c e g making c e g♯ (how could anyone have g♯ in the key of C, which had no flats or sharps?) violent hissing greeted the innovation. But by so doing he made the wildness of the ride of Brunnhilde and her maidens through the air in the opera "Die Walküre" so realistically thrilling that hearers accustomed themselves to the dissonance and not only stood it but learned to like the combination.

Another third began to be added to all of the triads (a triad is a chord of three tones arranged in thirds) making seventh chords, and then the ninths appeared; some also used eleventh and thirteenth chords. The works of Debussy and Ravel are full of seventh chords and Cyril Scott used many of the ninths. That was one reason why their music was not understood at first. Now it has a quite every-day air because our ears are attuned.

Stacking the Chords

IT SEEMED as though the end had been reached in the way of finding and building tone groupings, but art can never stand still and is always seeking fresh means of expression. When folk could not think how to build anew, they began to put one chord on top of the other. And so we find super-imposed chords. Milhaud, a modern French writer, in his Brazilian dances uses this effect. And then something else was devised still, the superimposing not only of chords but of keys—using as it is—one upon the other.

It had always been considered the correct thing musically to play in one key at a time, modulating, of course, to others for the sake of variety, but lo! here we have two keys used simultaneously, and the trick is called bi-tonality or "two keys." C and F♯ major or any keys that same distance apart, seem to be the most euphonious ones to use together and form the favorite combination. As a consequence, in modern music it is quite usual to have one hand playing in one key and the other in another, the two keys being often unrelated.

Sometimes black notes will be used in the left hand and white in the right and ever vertia. This is found in music by Scriabinsky, Ravel and Roussel.

Putting several keys together or superimposing one upon the other was tried, and polytonality, several or many keys used at the same time, resulted. In bi-tonality and polytonality there is always the feeling of a definite tonic or tonal center that can be felt and heard, but in another way of writing, called atonality—or no key at all—no feeling of any definite center can be felt. This system takes the higher harmonics as a basis. A Russian, Scriabin, began writing in this manner, his *Dance Opus 47*, being an example. He came forward with a new chord

Ex. 1

and wrote music based upon it, which sounded very strange because our ears were not at all used to the harmony, but now his compositions are considered very lovely indeed. The reason we could not hear them with understanding or liking at first was because we were accustomed to chords built on the first overtones.

Ex. 2

That is, when low C is sounded other tones are thrown off from it, since each tone is compound and other tones—many in fact called harmonics—are sympathetically attached to it.

Music has until quite recently used the first five of these, c, g, c, e, g. If you play these familiar sounds, then the Scriabin chord by contrast, you will hear the difference in the making of music now and formerly.

Composition has been based on these first few harmonics, but ultra-modernists use the rest of them shown in the example and even those following, for there are others not given here. Composers are abandoning the first five harmonics to take up what are called the higher ones and building new chords in this way. Those writing in the atonal manner use the twelve semi-tones in the octave, c, c♯, d, d♯, e, f, f♯, g, g♯, a, b♭, b, as of equal importance, and in consequence their music has no feeling of key or tonal center. It may be called a very democratic way of conceiving music, as there is no dominant (*dominus*, or master) but all are equal. The Austrian composer, Schoenberg, and his followers are atonalists whose music is very difficult to hear, impossible for the majority and almost so for nearly every one.

The greatest Russian musician of today, although he lives outside of his own country and in Paris, is Igor Stravinsky. He studied with Rimsky-Korsakov and imitated his style for a while, as is shown in his earlier works. His first symphony was not discordant and "Fire Bird" is reminiscent of his teacher's "Coq d'Or," but later works disclose polytonality and this is his style rather than atonality. Prokofiev is another Russian writing in the polytonal style. Two compositions of his which are used a good deal by teachers are *Gavotte* and *March*. His follower, Dukelsky, writes in the same straightforward style using C major very often and avoiding 3/4 time.

FREDERICK DELIUS

MANUEL DE FALLA

JOHN ALDEN CARPENTER

MAURICE RAVEL

Characteristics of The Six

THE MODERN French group called The Six, including Milhaud, born in (1892) Honegger (1892) Durey (1888), Auric, Poulenc, both in (1899) and Germaine Tailleferre (1892) are modernists using superimposed chords and keys. Alexander Tansman belongs to a group of migratory composers born in Poland, but living in Paris thus imitating their earlier compatriot, Chopin. Tansman met Ravel in Paris and has been influenced by him and also by Stravinsky's barbaric rhythms. He uses a wealth of Polish folklore, and the chord pervading his works is bi-tonal, two keys used at the same time. Another Polish representative is Karol Szymanowski, born in 1882.

Distant Harmonies

IN GERMANY men are scientific even in art. They have tried to plan a scheme to include every art and make it all-embracing. Atonality is the distinguishing feature of the modern German School and they are strongly addicted to it. Arnold Schonberg, Austro-German, born in 1874 and the leader, reduces music to a sort of higher mathematics and says dissonances are but distant harmonies. His text-book is used in Austrian and German conservatories. He is a very talented man, a great thinker, a poet, come scientist, lover of arts and a painter. Another saying of his is that distance is reflected in the higher harmonies. Ernst Krenek (1900) of Slavonic origin and a follower of the strange modern, has composed the new opera "Jonny Spielt Auf."

Anton von Webern (1883) is a pupil of Schonberg and even more extreme than his master. Schoenberg's art is somber but in direct contrast to him and of the German school is Paul Hindemith (1895) a healthy, prolific composer, cheerful in temperament, very modern, of course, and also probably the best contrapuntist we have. Alban Berg (1885) wrote the opera "Wozzeck," which was the first atonal opera. Ernst Toch (1887) another modern German has written "Juggler" for piano solo, which is used a good deal, and a piano concerto among other things.

Of the Hungarian school, Béla Bartok (1881) is the most [illegible]. The name of the town in which he [illegible] light is Nagyszentmiklos [illegible] combination of letters. He is [illegible] melodies a great deal, as does his compatriot, Zoltan Kodaly (1882) who has done much for folk song. Sorabji (187[illegible]) a pupil of both Bartok and Kodaly and [illegible] haus, now living in New York are other modern representatives.

Of the Balkan countries, Bulgaria and Roumania, Pancho Vladigerov (1899) represents the former and Filip Lazar (1895), now, however, living in Paris, the latter.

Italian Tendencies

IN ITALY, Ottorino Respighi (1879) is working. He cannot be considered ultra modern, as his idiom is not of that school but rather in the vein of Strauss. In orchestration he was a pupil of Rimsky Korsakov and is best known by his orchestral pieces "The Pines of Rome," "The Fountains" and arrangements of old music. Alfredo Casella (1883) on the other hand, is very modern and has composed a great deal for orchestra. He is very much of a scholar, writes for magazines, has edited the Beethoven Sonatas and recently finished a book on the evolution of music as seen through the development of the cadence. Vittorio Rieti (1898) a pupil of Casella writes ballets and compositions for orchestra. Malipiero, another Italian modernist has done much research work editing Monteverdi's early operas.

British composers are characterized by two qualities, remoteness and humor. Shakespeare [illegible] with express both, but in British music this combination is rare. Of course, the dean of English creators is Sir Edward Elgar (1857). Dame Ethel Smyth born the same year is a picturesque personality and famous suffragette. But these are not modern, neither are Gustav Holst (1874) nor Vaughan Williams (1872) very modern. Their music has touches, but the main idiom appears old and they belong to the romantic school.

Frederick Delius (1863) although quite cosmopolitan, is classed as an Englishman. He is now blind, as were Bach and Handel, but is still working indefatigably. "On Hearing the First Cuckoo in Spring" for [illegible] has become very well liked [illegible] his works, "A Village Romeo and Juliet," "A Summer Night on the River," [illegible], [illegible] and so forth. His style is [illegible] vague, mystical but not strictly [illegible]. He like other diatonic composers, [illegible] parallel progressions, but they have [illegible] movement toward the tonic [illegible]. Of course there are many [illegible] [illegible] but they are swept in as it were by the general movement. Joseph Holbrooke (1878) belongs to the romantic school. John Ireland (1879) and Frank Bridge (also 1879) use modern idiom, but carefully. Arnold Bax (1883) is decidedly modern and uses daring combinations, as also Arthur Bliss (1891) whose "Color Symphony" has been heard here.

Blending the Grave and Gay

EUGÈNE GOOSSENS (1893) combines the two British characteristics, seriousness and humor. His Dance Memories for piano has the right hand part in A and the left in A flat. He uses polytonal and bitonal designs. "Hurdy-Gurdy" for piano by Goossens is much liked. For some years he has been living in our country.

William Walton born in 1902 and Constant Lambert, in 1905, are both very modern, as is Robin Milford, 1903.

Two great British humorists are Peter Warlock, lately deceased, and Lord Berners who writes under the name of Gerald Hugh Tyrwhitt. London, always cosmopolitan, has many musicians of foreign birth living there, among whom is Bernard van Dieren (1884) a Dutchman and apparently a successor to Max Reger.

Manuel de Falla is Spain's most brilliant contribution to modern music.

In our own country among the composers of foreign birth living here are Edgar Varese (1885), born in France, Leo Ornstein (1895) born in Russia, Carlos Salzedo (1885) born in France near the Spanish border and Ernest Bloch (1880) very very much greater than the three preceding, born in Switzerland and now again living there after many years spent in America. Lazare Saminsky (1883) and Joseph Achron (1886) were born in Russia but now belong to the Russian Hebrew colony of composers living in New York. Achron's "Hebrew Melody" for violin is very well known and is played by Jascha Heifetz.

The Latin American [illegible] is now [illegible] [illegible] Villa-Lobos (1889), a Brazilian and Alejandro Garcia Caturla (1906) born in Cuba. Their rhythms are complex but very interesting.

Jazz Rhythms

IN THE American school we shall have to place George Gershwin (1898) who has arrived by way of the tin-pan alley route but brings along his jazz rhythms and a rejuvenating spirit. What will be derived from these remains to be seen later. His music is a mixture of reminiscences of Liszt and Chopin and rhythms of the musical comedy sort.

Aaron Copland (1900) is a modernist from Brooklyn, New York, and has studied with Nadia Boulanger in Paris. Of the older composers, John Alden Carpenter of Chicago and Edward Burlingame Hill of Harvard are the most modern. Walter Piston (1894) another Harvard instructor, is very modern. Charles Ives, of Redding, Connecticut, and Carl Ruggles of Vermont are writing impressively the latter in atonal style. Henry Cowell of San Francisco uses a rather remarkable technic, playing his compositions with fists and forearms to get what he calls "tone cluster effects," but he seems to have no philosophical idea as to modern musical expression.

So before condemning new music along ultra modern lines let us try to see what it is all about as many of the artist workers are experimenting seriously and some undoubtedly inspirationally. The judgment with which we criticize should also be sincere, but not that alone. It must be educated to the standards and technic of the way music is written today. We need go no further. Time will strike the just balance.

SELF TEST QUESTIONS ON MR. SLONIMSKY'S ARTICLE

1. *What is bi-tonality?*
2. *What was Scriabin's "new chord"?*
3. *Whose style did Stravinsky imitate at first?*
4. *What is Schoenberg's definition of harmony?*
5. *Characterize modern British music.*

Musical Jargon of the Radio Clarified

A Popular Interpretation of Musical Terms Heard Daily Over the Radio

Part XII

Fling. A lively dance indigenous to the Highlands of Scotland, with the music usually in quadruple measure somewhat like the reel.

* * * *

Folk-Song (folk tune). A song or tune which has sprung involuntarily from the lives of a people, usually of the humbler walks of life. It has come into existence without formal composition, and so is without known authorship. Folk tunes are often gems of melody. Thus the air of *Home, Sweet Home* originated in Sicily. *Santa Lucia* is typical of Italy, and as two that have had a late vogue there are *The Volga Boatman* from Russia and the *Londonderry Air* from Ireland.

The songs of Steven C. Foster are mentioned sometimes as folk songs, because they are so redolent of the sincerity, simplicity and directness so characteristic of folk music. However, as they are of known personal authorship, they may not properly be classed among folk music.

* * * *

Forlana (Italian, *for-lah-nah*, spelled also *furlana* and *furlano*). A lively Italian dance in sextuple measure, a favorite with the Venetian gondoliers.

* * * *

Form. A term used to identify the peculiar and aggregate relationship of those musical features, such as pitch, accent, rhythm, melody and polyphony which in their union create a characteristic whole, as in the waltz, the march, the sonata or the symphony.

* * * *

Fox trot. A strongly rhythmical modern dance in which melody is quite subordinate to the accentual elements. The music is usually written in four-four measure, which is played *alla breve*, that is, with but two beats to the measure.

* * * *

Fruhlingslied (German, *free-lings-leed*). A spring song. Its chief characteristics are freshness and clarity in melody, harmony and rhythm. No other composition combines all these in such seemingly perfect balance as the deathless *Spring Song* of Mendelssohn.

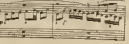
* * * *

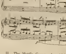
Fugue. A name derived from the Italian *fuga*, a "flight," and probably suggested by the nature in which the subjects (musical themes) of the composition seemingly chase or "fly after" each other. It is written in the strictest of all musical forms.

A subject is introduced by one part only to be repeated and imitated by other voices, while a second subject often enters and is similarly treated, and all this according to fixed laws.

The well developed fugue will consist of at least three divisions:

I. The Exposition, in which the subject is announced at least once by each part. Here follow the opening measures of the first fugue in four voices from Bach's *The Well-Tempered Clavichord*. Notice how, with slight variation, the alto, soprano, tenor and bass successively give out the theme.





II. The Middle Group, in which the themes reappear in keys related to those first used. If the key of the fugue is major, related minor keys will be most often used in this group, and vice versa. The style is here more free, with probably a fresh countersubject, with episodes more developed, with inversions of the subject, with new harmonic, rhythmic or melodic devices and with augmentations of the stretto.

(Continued on page 443)

Physical Revitalization for Musicians

New Scientific Health and Diet Discoveries Which Are Startling the World

By JAY MEDIA

This article is quite as important for Merchants, Bankers, Blacksmiths, or anyone else as it is for musicians. The Editors have met people who have claimed that they have been cured of Arthritis, Asthma, Sinus Troubles, Stomach Ulcers, Chronic Headaches and a long list of other ailments by following these ideas. One man even states that his hair, which was white, has grown perceptibly darker. The article, however, is presented with no claims other than that it does lead to a better understanding of how to live a more normal life. Read it straight to the end; you will find every word important.

ENERGY! That is the currency which all must spend to achieve success.

In the case of the musician the amount of energy—nervous, mental and muscular—put forth is far greater than the world realizes. The advanced pianist practicing at the piano expends far more vitality, according to the statements of conservative physiologists, than does the average blacksmith working for the same period.

In addition to the incessant grindstone job of keeping a technique in the sharpest possible condition, ready for immediate use, the musician is obliged to make innumerable contacts with all sorts and conditions of people, many of them highly overwrought, fidgety and cranky. He has responsibility for the success of his pupils, his orchestra, his chorus and a thousand and one things that "take it out of him." He is supposed to be vital and magnetic and to wear a prosperity smile most of the time. He must accustom himself to late hours and to long journeys on railroad cars. He must be punctual, and most of all he must look after his business so that he may be assured an adequate income.

Certainly no one needs consider his health and virility more than the musician, because without it he is doomed to certain failure.

There are a few fundamental principles which we may put down at the start. These are:

I. The right food and drink.
II. The right amount of rest.
III. The right amount of exercise.
IV. The right amount of sunlight.
V. The right amount of fresh air.
VI. The right amount of bathing.
VII. The right mental condition.

These are almost equally important, as the neglect of any one may invite disaster. Let us consider them in reverse order.

Mental Condition

FROM HIPPOCRATES to the present time health scientists never have lost sight of the fact that the mind has a very great influence over the body and is responsible for many pathological conditions (sister of disease). Dr. Logan Glendenning in his notable book "The Human Body" quotes an experienced physician as saying that eighty per cent of the patients he saw had no organic disease but were sick in their ego's—their souls, their lives were warped. Other physicians of standing state that some fifty per cent of diseases are imaginary, forty per cent are real but depend upon Nature for their recovery, while ten per cent are those which call for medication and surgery. So much for the doctors. We are convinced from our observation of the excited lives of musicians that many of their troubles are carefully cultivated hallucinations. Every physician knows, on the other hand, that many very real pathological conditions are produced by fear, worry, unnatural excitement and shock. Some serious intestinal troubles for which people take pills by the pound, are nothing more than a failure of the organs to act because the mind is continually in such a state of confusion that the entire nervous system is deranged.

For such a system there is only one cure and that is to discipline the mind as you would a naughty child and to "make it behave." Think constructive, optimistic, hopeful, cheerful, enthusiastic, radiant thoughts and banish morbid, selfish, greedy, angry, fearful, suspicious states of mind. This may mean an entire remaking of your character. What of it? If you want to acquire perfect health you will have to rid yourself of the old millstones. How can you do it? The particular method must be of your own choice, whether it be cheerful, confident, broadminded friends in human form or book form, a religion that brings proper conceptions of things or the principles of the Freudian School Courses, the best of the cartoonists liberated their minds from the thralldom of bad thinking and its train of unhappiness, disease and failure.

The thing is that you must choose your own method as you would choose a new suit when you have become disgusted with the old. One of the worst forms of worrying, however, is to become superstitious and over-conscious about any imagined prohibitions. Do not worry about yourself or your body. Do not be alarmed by any old woman's tales about what might happen to you. Follow Socrates' advice and "know thyself." Give the Almighty and Nature a chance.

The Right Amount of Bathing

THIS CAPTION suggests the story of the little boy who was asked if he had ever had enough pie and replied, "There ain't been that much." The right amount of bathing depends upon the individual. Enough to keep the skin in fine, healthy condition implies in many cases far more bathing than mere ordinary cleanliness would require. Some skins, however, are very different from others. Most ladies and gentlemen in these days are in a state of genuine distress unless they bathe daily. Very cold baths are unquestionably too severe for some and in many cases should not be taken without the previous examination of the heart by a competent physician. The bath at 98.4° is strongly recommended by some as a cure for insomnia.

The Right Amount of Sunlight

HERE again is a subject in which caution should be observed. The discovery that sun baths developed the precious Vitamin D in the system has unquestionably led to abuse. Sun burn may have very serious results but, if properly acquired, the physical condition of the individual is often enormously improved. Small wonder that this led to the sun cults of Germany, where such great discussions have arisen because of the custom of both sexes taking these baths in the same enclosures. In 1922 Dr. E. V. McCollum, Ph.D., Sc.D., Professor of Chemical Hygiene at Johns Hopkins University, and his co-workers discovered "evidence which was all but conclusive that there is in cod liver oil and butter fat a calcium depositing substance distinct from Vitamin A." It was then discovered that the cure of rickets and other distressing diseases could be brought about by the use of foods containing this vitamin. Analyses showed that this wonderful remedy was also present in marked degree in the oils of puffer fish, goosefish, herring, sardine, menhaden, and so forth, while it does not exist in coconut oil, cottonseed oil, maize oil, olive oil, or peanut oil. This amazing discovery, now less than ten years old, will be responsible for the saving of the lives of millions of babies. Its importance to man is immense. Laboratory experiments with thousands of rats have proved it beyond all possibility of doubt. Its importance to the music teacher is that in the future there will be a far higher percentage of normally healthy children from whom far better results may be expected. It was then revealed that sunlight and the mercury lamp have the effect of raising the Vitamin D content, not merely in the blood of the individual but also in foods that have been exposed to the sun or to the mercury lamp.

The writer, who has been a practical musician all his life, has tested the sun bath treatment for three years and cannot find sufficient words to express the marvelous benefits he has received from it. Go about it slowly and carefully, getting the tan a little at a time, depending upon the tenderness of the skin, and by the time you are coffee color you will be amazed by your increased vigor.

In Northern climes especially, in cities, one gets a mere fraction of sunlight during the winter months, far less than the system requires. This and some other factors such as improper foods (discussed later) and the lack of fresh air cause the colds and lung troubles which prove so expensive to the teacher. To overcome this there are now upon the market many forms of lights designed to reproduce the effects of the sun's rays, notably those of the mercury and of the arc type. Ask your physician about these. In many cases they are used with sensational success. Also a new process has been devised and is manufactured under patents by the General Food Company, by means of which foods are subjected to light treatment and are fixed with a Vitamin D content. This is a subject about which every intelligent music teacher should have an adequate knowledge.

The Right Amount of Air

THERE IS NO NEED of talking upon this subject to vocalists and vocal teachers. They have been the great disciples of air for years, and it frequently happens that physicians send their patients to voice teachers to learn how to breathe. Many people are inclined to look upon air merely as a source of supply of oxygen and forget all about the fact that the lungs are among the most important eliminative organs of the body. The death-dealing poison that is exhaled from the lungs is the body's way of getting rid of one of the products of human combustion. Get all the fresh air you possibly can all the time, but do not exhaust yourself with too violent breathing or you may develop emphysema. If you don't know what that is, look it up in the dictionary.

A whole section might be written upon elimination. The best advice is to avoid laxatives and cathartics by bringing your body back to normal through means of right living, which implies right exercises, right foods and (until they can be discontinued) the use of enemas, Psyllia seeds, mineral oil, or other non-irritating laxatives. Don't neglect, however, the important incessant elimination that comes through the lungs and deep breathing.

The Right Amount of Rest

THOUSANDS of musicians are miserably underslept. The comparatively small number whose occupations keep them working far into the night are not so much affected as those whose ambitions prolong their studies. These "burning the candle at both ends" folk cannot escape the penalty of nature. It comes inevitably and may take many different forms, ranging from broken-down nerves to insanity.

One of the best investments the musician can make is that of securing a reasonably quiet place in which to sleep and with it a

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EDITOR'S NOTE

The author of this article, an experienced musician, reports that he reduced his weight by thirty-five pounds to normal, increased immensely in vitality and was cured of a persistent ailment, pronounced "chronic" by physicians, by means of the method described.

Scientific research has in recent years revealed many facts of a very startling nature relating to health and the preservation of life which the author of the following article has endeavored to put forth in easily understandable fashion, particularly in their relation to the complex and strenuous lives of all who are actively engaged in music. The trend of the medical profession away from drugs toward the natural curative powers of nature as well as the recognition of the importance of mind over matter in a vast number of cases has already resulted in a small revolution of methods. Scientific men are naturally, and properly conservative, and the world waits upon laboratory demonstrations and clinical investigations which in recent years have indicated more and more that Mother Nature knows what she is about and that there are higher powers than those of mere man, no matter how smart he may think he is. Try Nature, for Nature is kind.

fine modern mattress. The better the mattress, the better the sleep. Sleeping conditions have been wonderfully improved during the past few years and the rest that we get is far more restorative.

The amount of rest required depends upon the individual. It also depends upon the amount of toxins that individual is obliged to fight. Much fatigue is not natural but the result of the struggle of the body to rid itself of poisons. The best way to determine how much rest you need must be decided by yourself. Eight hours of troubled sleep are not worth one half hour of real sleep. The eight hour rule, however, fits most adults. Because Mr. Edison is reported to get along with only four hours a day is no reason why you should seek to satisfy yourself with a similar amount. You may need three times or even four times as much. If you wake up in the morning teeming with vigor and energy as soon as you "get going" you have had enough rest. If you do not, you may be assured that either your sleep has been inadequate or you are a poison factory unawares.

The way to get rid of poisons is to cease manufacturing them by ridding yourself of focal infections, if they exist, by selecting the right foods and eating them in the right combinations which we shall discuss later, by abundant breathing not once or twice a day but hourly, by watching your intestinal tract and keeping it clean, or washing it if it is not clean, and by adequate exercise which tends to promote elimination in a body adequately bathed. Simple—but do you do it? Once you have learned how you will have learned the secret of turning back the clock and laughing in the face of Father Time.

The Right Amount of Exercise

EXERCISE like all other good things in life, is either a blessing or a vice, depending upon how much you take of it. Many people exercise far too much. Most people exercise far too little. The best exercises are those most enjoyed, not those you force yourself to do. Encourage the play spirit, walk and swim, enjoy games of the outdoor sort, one of the best of which is gardening, and never let yourself get overtired.

There is one exercise, however, that the writer has found a most desirable daily habit. Take it in the morning in bed before rising. Place the fist of the left hand in the right groin and with the right hand draw the knee up towards your chest. In that position breathe deeply six or ten times. Do likewise with the fist of the right hand in the left groin.

Have your doctor examine your heart now and then. If there is anything wrong let him tell you how much exercise it is safe for you to take.

The poisons ordinarily consumed by man are those for which he can build up a tolerance or body resistance up to a certain point. Alcohol and tobacco, tea, coffee, cocoa, and so on, all contain poisons. How much the individual is able to endure is a personal matter and should be carefully studied. The damage done to mankind by these poisons is thought by many to be far less than that done by the sins of overeating or wrong eating and the poisons thus manufactured. They argue for instance that there are thousands more of cases of death from intestinal troubles and appendicitis than from alcoholism, but this is certainly no argument in favor of alcohol. Coffee, tea, cocoa and tobacco taken in rational quantities do little harm, but even here the extraction of caffein (theine, theobromine) and nicotine is desirable. With the proper dietary balance, indicated later in the article, it has been found that the individual may take far more coffee, tea, and such drinks, without apparent disadvantage. While many food experts do not recommend coffee and tea except as stimulants when stimulants are desired, they do not ban them but prefer to have them taken without cream or sugar. The detoxinized (poison-purified) system is far less affected by these stimulants than is the food poisoned body.

Health, Youth and Vigor as Musical Assets

This will be probably one of the most talked about articles we have ever published. Read it straight through to the end. We trust that if you try the advice given you will have the experience of a great number of people known to us who have gained enormously in vigor and who feel "better than for years." In some cases diseases that apparently have resisted all other treatments have disappeared in an amazingly short time. Headaches, rheumatic pains, stomach disorders, asthma, sinus troubles and many other complaints that often seem to be especially severe upon musicians and sedentary workers, are among those which seem to respond to these means of "getting back to nature." In all cases of very serious illness, our readers are advised to consult the physician first and without fail.

The Right Amount of Food

IN THIS SECTION the writer feels that he has information of the most value to the readers of this article. The Chinese dictum "We dig our graves with our teeth," is one of the most profound bits of wisdom that has come out of the Celestial Kingdom.

In order to understand this subject properly a general knowledge of the purposes of food should be acquired. Foods may be roughly divided into concentrated foods and bulk foods. Let us place in the class of concentrated foods everything that contains starch, sugar and proteins. The "starch-sugar" group are known as carbohydrates. It includes the cereals (wheat, oats, corn, rye, rice, barley and so forth) and anything manufactured from cereals (such as bread, cake, pastry, macaroni, spaghetti, noodles and cornstarch). To this may be added potatoes, pumpkin, bananas, dried beans, dried peas, and their relatives. In the sugar class may be placed all forms of sugar, such as candy, preserves, honey, molasses, maple sugar and candied fruits. Dietary experts put an absolute ban upon white sugar and white starch. Millions of people have consumed these for years, but they have been so refined as to reduce their mineral salts and vitamins to nil and, while they make energy when consumed in the human furnace, they do not seem to be regarded as necessary or desirable. Natural sweets, such as brown sugar, honey or maple sugar, are considered far more desirable, when sugars are needed. The natural sugars in fruits are the best of all.

In the protein class place all meats, all game, all fish, all shell fish, milk, eggs, cheese and nuts. Among the vegetables mushrooms are sometimes regarded as proteins and the legumes (pod vegetables) contain a great quantity. Proteins are also found in many vegetables, but not in sufficient quantity to class them among the proteins.

Having learned this, we must next realize that until the human individual acquires his growth a certain amount of protein is required to build tissue. After growth is attained the amount of proteins and carbohydrates consumed should be controlled. The amount consumed depends much upon the amount of physical labor performed by the individual, so hard and fast rules are dangerous to make. Some of the greatest specialists go so far, however, as to say that not more than two ounces of protein are required daily by the normal average human adult. Many consume ten times this amount.

Much disease is due to the overconsumption of concentrated food (proteins and starches) and the teachers and professional musicians who find themselves fatigued or going to sleep at their work when they should be at their best, usually can thank this vice for their shortcomings. The tired business man who dozes off at the concert or at the opera is in most cases not tired at all but really suffering from toxemia caused by overdoses of highly seasoned and concentrated foods.

Years ago the writer read in Italian that remarkable book, "Discorsi della Vita Sobria (The Sober Life)" by the Venetian nobleman, Luigi Cornaro (1467-1566), who in his forties was an invalid with a "disordered stomach, gout and slow fevers," but who by the reduction of food consumed became a vigorous man and made some of the great engineering and architectural triumphs in the Venice of the fifteenth and sixteenth centuries. At the age of ninety-three, some years before his death, he wrote his great work to tell the world how he overcame invalidism in his forties. He had no scientific facts to guide him but did instinctively the right thing. He said:

"I am now as healthy as any person of twenty-five years of age. I write daily seven or eight hours and the rest of the time I occupy in walking, conversing and occasionally in attending concerts. I am happy and relish everything I eat. My imagination is lively, my memory tenacious, my judgment good and, what is most remarkable in a person of my advanced age, my voice is strong and harmonious."

Therefore the first step towards rational understanding of food values in relation to superb health is to reduce the amount of concentrated foods to that which brings your body weight down or up to the normal which insurance actuaries concede to be what you should weigh. A table of weights is given herewith.

The overconsumption of foods which the system cannot properly assimilate is sometimes the cause of underweight. Except in the case of defective functioning of the glands overweight is always due to abnormal consumption of food. The best rule for reducing in most cases is "Keep your mouth shut when the food comes around." By eight months the writer reduced his weight from over two hundred to his normal, about one hundred and sixty pounds, in about four months and has stayed at the normal or thereabouts ever since.

TABLE OF AVERAGE HEIGHT AND WEIGHT

MALE

Age	5'	5' 2"	5' 4"	5' 6"	5' 8"	5' 10"	6'	6' 2"
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

FEMALE

Age	4' 8"	4' 10"	5'	5' 2"	5' 4"	5' 6"	5' 8"	5' 10"
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

The Mystery of Vitamins

THE SECOND great fact in the understanding of foods is the recognition of the importance of vitamins and mineral salts in their functions in promoting health.

What are vitamins? They are rare and precious elements in vegetable and animal foods without which the human system is apt to develop certain known diseases and possibly many other diseases that have not yet been identified as resulting from deficiencies in food. In 1897 a Dutch physician, C. Eijkman, produced in pigeons a disease resembling Beri Beri in man, by feeding them polished rice, that is rice from which the outer covering had been removed, thus proving that in this outer covering there is an essential substance. In 1911 Casimir Funk, a German scientist, realized that there must exist a number of these indispensable nutritive substances and gave them the name "vitamins." Thus, in twenty years a new science of nutrition has been evolved, about which many know but little but which is of incalculable importance for life and longevity.

The principal vitamins are:

Vitamin A.—Found in butter, whole milk, yolk of egg, edible green leaves (as spinach, water cress, lettuce, celery leaves, turnip tops, beet tops, radish tops), yellow pigmented roots (carrots, sweet potatoes, and so on), yellow corn, liver, kidney, sweetbreads. Oxidation and cooking kill this vitamin. When it is absent in a marked degree, ophthalmia, sometimes resulting in blindness, may come. Very cases of "weak eyes" are the result of the lack of this vitamin. It is also valuable in protecting children against certain infectious diseases.

Vitamin B.—Found in tubers and root vegetables (potatoes, carrots, beets), leafy vegetables, fruits, yeast, grains (wheat, corn, oats, peas, beans), liver, kidney. Its source is either the vegetable or animal kingdom as do not contain it. The popularity of yeast as a modern remedy is very largely due to the presence of this precious vitamin upon which vitality so much depends. Cooking destroys in a measure this vitamin. Because this vitamin is largely removed in the manufacture of white flour, polished rice, sugar and glucose, these foods are tabooed by dietary experts. The absence of this vitamin results in the terrible beri beri (a paralysis of the nervous system) and allied diseases. There is no vitamin B in muscle meats or in animal or vegetable oils.

Vitamin C.—Found in whole milk (not Pasteurized), in fruits, particularly citrous fruits (oranges, lemons, grapefruit, limes), tomatoes, carrots, raw cabbage, lettuce, water cress, bananas, even the juice of turnips or potatoes. Scurvy and possibly other skin affections result from the absence of this vitamin. It is injured by oxidation (or exposure to air). Where there is danger of infection in milk, it is better to consume it Pasteurized, for its protein values and to depend upon other sources for Vitamin C.

Vitamin D.—Found in butter and egg yolk, but most abundantly in fish oils, notably cod liver oil. The absence of this vitamin causes rickets, with which millions of children have been afflicted, thus enormously reducing their vitality and often resulting in death. This disease is almost unknown

(Continued on page 424)

Should the Child Begin Piano Study at the Age of Five

By MARY COCHRAN

Miss Cochran is an active teacher in one of the state conservatories of Australia, where THE ETUDE MUSIC MAGAZINE *has many enthusiastic readers and loyal friends*

MARY COCHRAN

Professor of Pianoforte at the State Conservatory of New South Wales, Australia

BEFORE A method suited to the nature and needs of that little beginner can be worked out, before even so fundamental a fact as the age at which he should begin can be decided, the child himself must be studied as a unity in relation to the subject. He has, for instance, an anatomy as well as a psychology. His fingers, hands and arms act in obedience to mechanical laws. The first task must therefore be to correlate anatomy, psychology and mechanics.

There are pianists who consider it absurd to consider anatomy in relation to pianoforte playing. They ask, "Did the really great artist performers study anatomy?" Probably they did not. Yet, had the early teachers of those great artists studied that science in relation to their art, their distinguished pupils might have been saved much unnecessary labor.

Others again, while admitting that in the future psychology may help pianoforte teachers in many directions, declare that those teachers cannot yet expect practical help in certain directions at least, from this infant among the sciences. People who talk in this way can have observed that science only from a distance, for it is a sturdy infant which has proved itself fully capable of grappling with all pianistic problems hitherto submitted to it and one with which all serious teachers should feel quite alarmed at finding themselves at variance.

There are yet others who shrink from the very word *mechanics*, a word which for them has but one pianistic association, a mechanical, monotonous, uninteresting performance. But the word *mechanical* has many meanings, one of which vitally concerns the pianist. The artist well taught from the beginning always plays *mechanically* in this good sense. That is, he plays in obedience to mechanical law. His technic, quickly becoming automatic, sets him free to attend whole-heartedly to the artistry of his performance.

A further problem to be solved is the age of the little beginner. The age of five has been proved the best age for beginning Kindergarten school work and this would seem to be an equally suitable age for beginning the piano lessons. These must, of course, be made as simple and attractive as the Kindergarten lessons. This means that piano positions and movements must be analyzed and each analyzed movement presented to the child as a game. It also means that either some member of the child's family must be interested in the games, or that the child must have more frequent lessons than usual, perhaps three a week. Mothers, however, are nearly always eager to help.

Why is five the best age for the child to begin direct pianoforte lessons? We must study the child himself, that most delightful of all studies, to qualify ourselves to answer this question. The young child, the child under seven, lives and moves and has his being in a sense world. Professor Seashore tells us why this is so. It is because "the fundamental capacities of the senses are early developed to their maximum." The little one cannot reason maturely at five but his senses early reach their maximum and are quite ready to be used by us, at first in simple forms, later in more complex forms. We cannot improve any of the senses any more than we could improve the sense of sight. They reach their maximum without our aid. But we can help the child to use them wisely, and the fact that they are ready for use is a pretty strong hint that we had better begin to give directions for their use.

For the way in which we wish to guide the child's senses, five is early enough. Our work with the little ones is largely sense training (not sense improvement). The senses we train are the kinaesthetic, time, rhythm, contact, hearing, pitch and tone quality.

The Sense of Movement

TWO VERY interesting facts in relation to the kinaesthetic sense have been disclosed. The first is that kinaesthetic sensation or motility (the sensation of movement) is the essential pianistic sense. Not that this implies artistic ability. A fine motile may be an indifferent pianist, but a fine pianist must be a fine motile. The second was that the sense of time is basic to the sense of rhythm and the sense of movement basic to the sense of time. The kinaesthetic perception must therefore be developed in pianoforte position and movement games before either time or rhythmic perception. *Every young child* with an ordinary kinaesthetic sense learns to play in time and rhythmically. The muscular mechanism is thus taught before it is actually put to use on the keyboard, in a game away from the piano. The child of five learns it so quickly (the kinaesthetic is the most precocious of the senses) that he is able to use it at the piano at his first lesson, in the beginning phrase of his first little piece.

The method of procedure is, first, the muscular mechanism, then its application at the piano. Later, when the movements are made easily and the notes correctly played, the time and rhythm are suggested. That is usually all that is necessary, for time and rhythm are instinctive and therefore common to the race. Every child has some sense of time and rhythm, and the development of the kinaesthetic perception sets these senses free. Later the expression of the piece is demonstrated.

Reawakening the Kinaesthetic Sense

IN PIANOFORTE position games and movement games the senses of contact, sight and hearing are used to help to reawaken the consciousness of kinaesthetic sensations. These sensations must be reawakened, because the kinaesthetic sense develops so early that even at the age of five the child has ceased to be conscious of them. The earlier position and movement games teach the control of muscular relaxation necessary to the playing of those games. The later games requiring certain muscular contractions naturally teach the control of these contractions. A special relaxation game, such as the "Sleepy Game," can be made very enjoyable.

The kinaesthetic sense and the senses of sight and contact are used in the theory games. These games, like the others, are progressive and take considerable time. They teach theory from the beginning up to the construction of dominant, diminished and other chords of the seventh. No games are more enjoyed than the theory games.

The sense of contact is specially useful in helping the little ones to produce good tone automatically. The acquisition of good tone quality, which may always be depended upon because its production is automatic, is extremely difficult to the advanced pupil, though it is merely part of a game to the little beginner. He will have much to learn later in relation to tone production, but from the beginning his tone will always be good, never harsh.

The kinaesthetic sense is used in the beginning to help in the perception of relative pitch, a slow process with some pupils. Absolute pitch, if present at all, is inborn. Beyond the memorization of the pitch of one or perhaps of two tones I do not think it can be developed; however it is of no practical use to the pianist.

We have shown that the best age for the child of ordinary capacity to begin is the age of five, that he is ready to begin at that age under certain conditions. If those conditions are lacking the child must wait until he is older—a great pity. The fact that early childhood is the best time for the training of the senses implies that it is the best time to begin to teach pianoforte position and movements, control of muscular relaxation, pianoforte tone production, ear training, time, and rhythmic perception and musical appreciation.

The Child at Six

THE CHILD beginning at five is ready at six or thereabout to begin to transpose his little pieces at the piano. Every experienced teacher knows how difficult transposition is to most older pupils; to the little one of six who began at five, transposition is a joyous game.

Transposition is a favorite "surprise." It is delightful to thrill Mother with what has been learned, when she calls a few minutes before the end of the lesson, to hear and see what has been done. It is delightful to thrill Teacher with the news, "I've got a surprise for you!" and to keep back that surprise behind tightly buttoned lips until just the right moment for its disclosure!

The child of five enjoys repeating a game many times, either at or away from the piano. What an enormous help this is to the piano teacher! His pupil does not look forward doubtfully to practising tomorrow and tomorrow and tomorrow. He lives in the present and enjoys repetition.

The Play Way

"A CHILD does not play because he is a child; he is a child in order that he may play." It has been abundantly proved that the "play way" is the only way in which young children can be successfully taught school subjects, and the "play way" must be used also in pianoforte teaching if that subject is likewise to be as successfully taught. We do not expect our little ones, so taught, all to become great pianists; we aim at the same measure of success as is attained by trained, skilled school teachers. More we cannot hope for; less should not content us.

In pursuing this course of training teachers find it easy to be patient with the children, because their patience is rarely tried. Knowing that a child's mental and bodily reactions when learning something new are slower than the adult's would be, they can allow time for those reactions. They do not wait for them with patience; they wait for them with interest. Sometimes they are gratified because the results are exactly what was expected; sometimes they are amused, because they are so very unexpected. But always they are genuinely interested, genuinely respectful. Apart from the fact that there is nothing

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more interesting than observation of a child's mind at work. A child has a right to the delicate consideration shown by well bred people for others. It is very important that the young child should receive that consideration from us who are his teachers, because it is his right, because of the force of our example, because of the effect our ill-bred or well bred treatment of him has upon our work. Injustice or loudness and rudeness immediately check the free expression of his artless confidences which are so often of value because of the hints they give of his growing character, individuality and interests. No two children are alike, although their resemblances are greater than their differences.

To teach at all is to incur responsibility but to teach young children is to impose on oneself a truly serious trust—so intuitive are they, so impressionable, so imitative, so teachable, and so retentive. It has been said that we can do anything with a child, if only we begin early enough, but "early enough" is five hundred years before he is born. We cannot begin as early as that to help the children we know and love. But it is an inspiring thought that there is work to be done to-day to help children of a later day, work in which all may share, work which will bear fruit in years to come when we shall have been forgotten.

SELF TEST QUESTIONS ON MISS COCHRAN'S ARTICLE

1. *Why is "melodies" an important phase of early music study?*
2. *Why must the appeal of music in the case of the child, be made directly through the senses?*
3. *In what ways is the kinaesthetic the basic pianistic sense?*
4. *What musical activities may the six-year old child begin to engage in?*
5. *What should be the adult attitude toward the child's accomplishments?*

The Rage of the Rumba

By Carl A. Jettinger

The Cuban Rumba promises to become as popular as was the tango a few years ago. The rhythm as played by Cuban musicians is baffling to many in its difficulty. Cuban melodies like *The Peanut Vender* (El Manisero) which have floated up to the United States from Havana are heard over the radio every night and a veritable rage for these fascinating tunes has been created.

Cubans are very fond of music. In Havana there is a piano in the house of practically every family able to afford one.

THE RUMBA

A Cuban Lady, Blanche Becerra, in the native costume

In the better classes the education of a young lady is incomplete if she cannot play the piano.

When walking through the better residence districts of a Cuban city during the day time, especially in the morning, one does not cease to hear piano practicing. Cuban girls of the middle class do no housework but they must practice playing the piano. In this they show much more patience than do American girls who are taught pieces soon after they begin to play to keep up their interest. A Cuban girl will practice scales and arpeggios by the hour, always keeping strict time, never being careless and never relieving the monotony by playing some kind of melody. For this reason many good pianists may be found among Cuban women.

The Cubans have a national music in their "Creollo" music. While from a musical standpoint, it does not rank high, it comes much closer to deserving the right to be called music than does jazz. The melody of the Creollo music is usually one of almost continuous movement with but few sustained notes. It is frequently sung instead of being played on an instrument. The accompaniments do not contain many complicated chords but consist mainly of a clapping of castanets in a peculiar rhythm by one or more of the performers while another plays also in a rhythm peculiar to Cuban music, what might be called the bass, usually on a cello or bass (in which case the strings are picked or played with a bow) or drums. In case instruments of definite pitch are used for playing this, the notes played are usually an alternation of the key note with its fourth or fifth. But that is not always the case. The accompaniment may be considered a phrase or melody which repeats itself usually through the entire piece, with slight changes in it when the harmony requires it.

When the music is not sung but played by instruments, two of them having similar tone quality, often carry the melody, as for instance, two brass instruments, one playing the melody proper and the other a second or alto to it. The two instruments probably play a strain of the melody together without accompaniment. Then the rest of the instruments come in. Or the two instruments play a strain of the melody. Then the instruments of percussion follow it by beating the rhythm simply on instruments of no determined pitch or by beating alternately on two kettle drums tuned in fourths or

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MASTER DISCS

By Peter Hugh Reed

TWO RECORDINGS of Wagner's "Siegfried Idyl" which Lawrence Gilman tells us is "the most beautiful piece of purely symphonic music that Wagner ever wrote and one of the most beautiful that anyone ever wrote," were recently made available at the same time. This lovely poetic composition written by Wagner the year following his son's birth as a tribute of greeting for his wife's thirty third birthday which fell on Christmas Day 1870 is truly one of the most exquisite tokens to a young mother and her son ever created.

Karl Muck and Otto Klemperer, both conducting the Berlin State Opera Orchestra, give widely different readings of this score. The former, long associated with Bayreuth and the Wagnerian traditions, on Victor discs 7381 and 7382 re-creates the score in a purely lyrical manner as though crooning a song for a slumbering child. His conception is that of the idyl—tender yet buoyant. Klemperer's conception on the same Brunswick discs 90135 and 90136 is more that of a tone poem than an idyl. He finds deeper and more varied emotions, reverence, homage and "enamoured tenderness," and conveys one of the most satisfying readings of this score that we have heard.

Much ballet music is monotonous in quality, conventional in rhythmic facility and melodic content. Glazounov's "Ballet of the Seasons" (Columbia album Modern Music Series No. 5), although written in an orthodox style, nevertheless abounds in an enjoyable melodic flow and a rhythmic graciousness. It is neither especially distinguished nor wholly lacking in distinction. Ingeniously orchestrated—Glazounov was a pupil of Rimsky-Korsakow—it unquestionably presents an effective tonal background for the type of ballet it sets forth. The "Seasons" begin with "Winter" and end with "Autumn," which is the finest section of the work. The recording of this work, which presents another of Columbia's contemporary series, is splendidly realized. It was originally made in England by an unnamed symphony under the direction of the composer who gives us a brilliant and finished reading of his score.

Differing Opinions

STRAVINSKY'S "Capriccio for Piano and Orchestra," Columbia set 152, is not one of his greatest works, nor is it a will born creation, as our critic has inferred. It is, as its name signifies, a fantastic composition which one might term a burlesque on a piano concerto. Like all of his music, it has aroused considerable critical controversy, some writers claiming it holds a magical charm while others condemn it as being bleak and disquieting. Personally we find the work engaging, amusing and ingenious in its mood, the first and last sections in their frolicsome vein and their rhythmic assurance being more pleasing than the recondite uncertainty of the middle section, in which the composer leaves us completely in doubt as to what he wishes to convey. The performance with the composer at the piano and the recording are splendidly realized. Another Columbia composer album!

Moussorgsky's piano pieces, "Pictures at an Exhibition," owe their origin to the pictures of his friend, Victor Hartmann. Ravel's transcription of them owes its origin to his friend Koussevitzky who suggested that he orchestrate them; hence it is most fitting that the Boston Symphony Orchestra under the direction of this distinguished conductor should have recorded this work for posterity (Victor album M102). Ravel's ingenious scoring unquestionably adds much to Moussorgsky's original ideas and to the import and vitality of the work.

Erich Kleiber in his reading of Beethoven's "Second Symphony," Brunswick set No. 27, gives us an especially well-planned interpretation of this genial score. Mr. Kleiber truly shows that he has a sympathetic understanding of its content and purpose, thereby enhancing our enjoyment of the music considerably.

Another unusually fine recording from Brunswick is Furtwangler's interpretation of Mendelssohn's *Overture* to the "Midsummer Night's Dream" (discs 90137 and 90138). Furtwangler recreates this composition with rare skill, producing an exquisite nuance and delicacy in the fairy music, seldom heard on records.

The *élan* and verve of Richard Strauss' waltz tunes from "The Rose Cavalier" are not soon forgotten after one has heard them once. They are fascinating and lilting ones, and, "like old friends, they wear well." Bruno Walter conducting the Royal Philharmonic orchestra, Columbia disc 67834D, gives us the best recorded version of these waltzes to date. We can well imagine those who like this music playing this record almost constantly, since its charm seems wholly irresistible.

Cavalleria Rusticana

THE INTENSE emotional quality of the story and music of Mascagni's "Cavalleria rusticana" made this opera an instant success when it was first presented in 1890. Since then it has achieved an almost unrivaled popularity. In Cavalleria rusticana, Providence gave Mascagni, says Olin Downes of the New York Times, the libretto of librettos for a composer of volcanic temperament, and the result is one of the most original, spontaneous and violent operas of a century. The Victor recording of this opera, to be found in Album No. 98, emanates from the La Scala opera in Milano. The recording throughout is excellent, being unusually faithful to the preservation of the spirit of the work.

The orchestra and chorus under the direction of Sabajno are splendid. The various artists in the cast, whose names, on records are new to us, present a capable performance of the work although hardly a distinguished one. However, theirs is typically in keeping with the type of performance one encounters in any first rate Italian opera-house. The tenor Giovanni Brevario, the best singer of the cast, deserves better associates. But since the drama deals with the lives of Sicilian peasants and since all concerned realize the intensity and spirit of it—one can admit that theirs is an effective performance.

Richard Strauss' suite, "Le Bourgeois Gentilhomme," of which we spoke a month or two back, comes to us in another recording under the direction of the composer (Brunswick album No. 28). Of the two

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Secrets of the Staccato Touch

By the Well Known Pianist, Teacher and Composer

ERNEST R. KROEGER

THE CULTIVATION of the staccato touch is a matter of neglect on the part of many piano teachers. The piano is considered by most composers to be mainly a legato instrument. Examine the great majority of studies and compositions written for the piano and note how few of them employ the staccato touch. Even the "poet of the piano," Chopin, has composed very little wherein the staccato touch is used. And yet, when a staccato piece is played at a recital, it is always enthusiastically received by the audience. The distinguished artist, Fannie Bloomfield Zeisler, realized this. Almost every program which she played contained at least one staccato number.

E. R. KROEGER

Now just what is staccato? Elson says that the staccato touch is "a sudden lifting up of the finger from the keys, giving to the music a light, detached, airy effect." Franklin Taylor in Grove's "Dictionary of Music" says that "the notes of a staccato passage are made short and are separated from each other by intervals of silence."

Staccato is usually indicated by round dots or wedge shaped points placed over or under the notes. The latter are intended to be played shorter than the former. As to their value as compared with the notes they are about one-fourth as long. For example

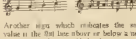
Ex. 1

"A" is to be played as indicated in "B." The dot is considered to cause the note to be played at about one-half its value.

Ex. 2

"B" representing the manner of rendering "A." Occasionally a slur connects several notes with dots placed over or under them. These indicate that the notes are to be played about three fourths of their value, as in the following case:

Ex. 3



Another sign which indicates the same value is the flat line above or below a note to which a dot is added—by some composers. This is much used in contemporary music. The touch used in the latter two instances is what is known as the "pressure" or "hand" touch. This involves a sinking of the knuckles and an elevation of the wrist. E. W. Graybill, in his "Mechanics of Piano Technic," states: "When rightly rendered, there is less difference between the performance of staccato and legato than is usually conceived. In a staccato scale one uses the same dynamic impulse of hand and forearm and the same action of fingers and thumb as in a legato scale. The difference is that in staccato one gives more play to the extensor which raises hand or fingers from the keys, in order to allow one key time to rise before the next is depressed. As staccato passages never have the velocity of the most rapid legato passages, the forearm impulse comes with more frequency than in legato."

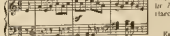
Christiani in his "Principles of Expression in Pianoforte Playing" (published in 1886) gives two classes of staccato. He says, "The positive staccato is practiced by contracting the finger almost simultaneously with striking the key so that 'touch and go' are really one action. Or letting, in addition, the hand rebound upward simultaneously with finger contraction. This rebounding demands a very light hand and loose wrist and gives to the touch a certain elastic spring which though it cannot make the tone any shorter yet prepares the next coming touch.

"The 'negative' staccato requires simply a pressure, not a *stroke*; a preparatory hand raising is therefore not necessary. The hand is brought in contact with the keys, the keys are pressed down and the pressure is instantaneously relaxed with just a sufficient rebound to allow the dampers to fall back on the strings and the fingers to be prepared for the next pressure. But there is no raising of the hand from the wrist, the fingers being hardly quitted by the finger points."

Mary Wood Chase in her book, "Natural Laws in Piano Technic," classifies five kinds of staccato: "(1) Finger staccato, finger action with instantaneous rebound; (2) hand staccato, a throwing of the hand from the wrist with instantaneous rebound; (3) elastic staccato, a flexing of the finger tips which contract until they reach the palm of the hand; (4) pizzicato, the least possible flexing of the finger tips; (5) vibrato, a rapid vibration of the hand from the wrist." Some of these can be combined with pressure to secure certain fingering effects. Matthay in his "Act of Touch" goes still further in his "Enumeration of Touches." He classifies finger staccato touches into eight distinct varieties. For the hand staccato he mentions six distinct varieties. He then gives the arm staccato, and mentions four distinct varieties. These are possibly too subtle for the average piano student to grasp. When he has gone far and matured as a pianist, he can investigate minutely the Matthay classifications. In fact it would be decidedly beneficial for him to do so.

Matthay's statement regarding the physical difference between staccato and legato is to the effect that it is "the amount of weight allowed to rest upon the key before and after each individual act of key depression." For ordinary uses Miss Chase's classification will suit our purpose for illustration. Schumann's little piece, *The Wild Horseman* (from "Album for the Young," Opus 68, No. 8) is a good example of finger staccato.

Ex. 4



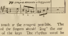
Here both hands play together and they "throw from the wrist." The little finger of the right hand should be stressed in order to emphasize the melody.

Czerny's study in G major from "The School of Velocity," Opus 229, No. 27 is an excellent example of the elastic staccato in the right hand with a hand staccato in the left.

The rapidity of the repeated sixteenth notes in the right hand demands the quickest possible flexing of the finger; otherwise the effect will be blurred. In the left hand the short, separated chords necessitate quick attack and immediate withdrawal. After the double bar the left hand takes the repeated notes and the right hand the chords. Shortly afterward both hands play the repeated notes simultaneously.

A capital example of the pizzicato touch may be found in Liadov's charming piece *The Musical Snuff Box*.

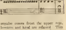
Ex. 5



The touch is the crispest possible. The tips of the fingers should "hug" the surface of the keys. The rhythm must be precise.

For the vibrato touch quotation is made from Kullak's "Seven Octave Studies" (No. 1).

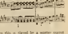
Ex. 6



The impulse comes from the upper arm. The forearm and hand are relaxed. This will prepare for Rubinstein's "Staccato Study," Liszt's "Sixth Rhapsody" and other such compositions.

A composer who made skillful use of the staccato was Felix Mendelssohn. Even in his "Songs Without Words" examples can be found. There is the famous *Hunting Song* which has staccato octaves and chords for both hands. There is one called *The Bees' Wedding*, mainly rapid chords with a mysterious close. The *Folk Song* contains a remarkable staccato octave passage in the left hand, one of the most *bravura* effects to be found in Mendelssohn's piano pieces. There is the lovely number (No. 32) in F sharp minor, a sustained melody with staccato accompaniment. And, of course, a great part of the famous *Rondo Capriccioso* (*Opus 14*) is delicate, light staccato. The *Capriccio in E Minor, Opus 16, No. 2* is largely staccato. There is also the *Scherzo à Capriccio*, a most effective piece. But probably the finest example by this composer is the *Characteristic Piece in E, Opus 7, No. 7*, which is staccato throughout.

Ex. 7

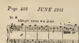


When this is played by a master pianist like Lhevinne, it is indeed most dazzling.

Another composer who made considerable use of the staccato was Moritz Moszkowski. Among the most interesting of his pieces of this nature are the *Scherzo* in F, Opus 18, *Etincelles* (Sparks), Opus 36, No. 6, *Momento Giojoso* (staccato and legato), Opus 42, No. 2, and the *Jongleresse*. His *Caprice Espagnol* is one of the most brilliant concert pieces and is mainly of a staccato character.

A fascinating staccato number is the *Allegro assai* from Haydn's *Sonata in D*

Ex. 8



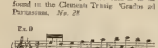
The two hands alternate in carrying out the fairy like theme, and the effect is exhilarating.

Von Weber's *Caprice in B flat, Opus 12* is a delightful composition, mainly staccato. It is to be played prestissimo and pianissimo, which necessitate a very flexible and elastic wrist movement. A strict adherence to accurate rhythm is essential.

An attractive staccato composition, containing much variety is *Raff's Rigaudon, Opus 204, No. 3*. This can be highly recommended to the advanced student.

An excellent study in staccato is to be found in the Clementi-Tausig "Gradus ad Parnassum, *No. 28*."

Ex. 9

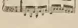


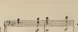
It is in broken octaves and involves a rebounding touch from one side of the hand to the other. The rotary movement of the wrist is a fine medium for acquiring elasticity.

Franz Häberbier's delightful *Études Poésies (Poetic Studies), Opus 53* contain some lovely staccato pieces. There are *The Awakening of Spring, Toccata* and *Hunting Song* which are excellent recital selections.

A very important matter in connection with an effective staccato is the correct use of the damper pedal. A fine staccato can be marred by wrong pedaling. What makes a staccato impressive is the detached clarity of individual notes or chords. If the pedal is used unskillfully the continuous vibrations of one note or chord will often spoil the effect of the next. For instance, the following quotation from the *Allegretto* of Beethoven's *Sonata in E flat, Opus 31, No. 3* can be injured by careless pedaling.

Ex. 10

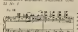




But if played with sustained right hand chords, a clean-cut staccato in the left hand, and with very little pedaling, it is most fascinating.

Pedaling is sometimes necessary in connection with staccato, as is the case with Schumann's well-known *Nachtstück, Opus 23, No. 4*.

Ex. 11



If the chords are played detached with no pedaling, the composition sounds asthmatic. Schumann intended the melody to be continuous, not broken. And accurate pedaling is essential to obtain the desired effect.

Some staccato compositions of different grades worthy of study are the following:

Schumann: *Catch Me If You Can* and *An Important Event* from "Childhood Scenes, Opus 15"; *Pantalon and Colombine* from "Carnival, Opus 9"; *Novelette in B minor, Opus 99, No. 9*.

Chopin: *Polonaise Militaire, Opus 40, No. 1*; *Étude in G, Opus 10, No. 5*; *Étude in A minor, Opus 25, No. 4*; *Prelude in A flat, Opus 28, No. 17*.

Beethoven: *Andante* from *Sonata, Opus 14, No. 2*; *Funeral March* from *Sonata, Opus 26*.

Schubert: *Minuetto in B minor* from *Fantasie Sonata, Opus 78*.

Schütt: *Harlequin's Serenade*; *Polichinelle* and *Caprice Spagnuolo* from "Carnival Mignon."

Merkel: *Gavotte in F*.

Godard: *The Juggler*.

Grieg: *On the Mountains, Opus 19, No. 1*.

Brahms: *Capriccio, Opus 76, No. 2*.

Bülow: *"Intermezzo"* from *Carnival of Milan*.

Tschaikovsky: *Humoreske in E Minor, Opus 10, No. 2*.

Poldini: *Dance of the Dolls*; *March Mignonne*.

Rheinberger: *The Chase, Opus 5, No. 2*.

Albeniz: *Seguidilla*.

d'Albert: *Gavotte, Opus 1, No. 4*.

Gottschalk: *Tremolo*; *Le Bananier*.

Jadassohn: *Scherzo in Canon Form*.

Chaminade: *The Flatterer*.

Three Costly Mistakes

By Harold Mynning

The endings of pieces receive scant attention at the hands of the average student. Yet a great deal of time should be devoted to the last few measures of a piece because it is the final impression a listener receives of the student's playing. A grand flourish at the end of a composition may cover up previous mistakes. All's well that ends well. Unfortunately the end of a piece receives the smallest amount of attention because, in learning a piece, pupils start at the beginning and work toward the end. The result is that the first part of the composition receives the most practice and the last part the least.

Another costly mistake is playing a piece too quickly in the earlier stages. As Ernest Schelling points out, this makes for needless delays. It is bound to stiffen the wrist and breed inaccuracy. One should stifle the temptation to play with abandon before one is ready for it.

A mistake of omission of which nine out of ten pupils are guilty is the failing to count aloud. For though they start out by counting, before many measures have passed they have forgotten all about it. However, it is doubtful if one can ever learn to play well unless one counts aloud at least during part of the practice period. In order to break the rule one must first learn how to keep time. Never was there a great pianist who could not play in strict time.

A little care and effort and the average pupil can steer clear of these pitfalls. Let him beware of these three costly mistakes, and he will be surprised at the progress he makes.

A Critical Digest of Music and the Masters of Music

By Anton Rubinstein

Translated from the German by Dr. Clarence Ohlendorf

Part VII

The First Artist in Music

As regards the periods of music I count Palestrina as the beginning of music and round from him as the first epoch. I call it the organ and vocal period, and, as the greatest representatives of that epoch we have Bach and Handel.

For the second epoch, which I call the instrumental epoch with its development of the piano and orchestra, I begin with Philip Emanuel Bach, including Haydn, Mozart, and Beethoven, who is the greatest representative and who is the culminating point of that epoch.

The third period is the lyric-romantic epoch. I count this from Schubert with Weber, Mendelssohn, Schumann and Chopin also as representatives of that epoch.

Glinka

Now comes a name which will surprise you. That is Glinka. We have spoken of national efforts in music—my views I know—but Glinka is so noteworthy in this direction that he stands far above the rest. Schiller says, "Never do the gods appear alone," and this is to be noticed in our art. For every branch of art there are these groups, so also in endeavors in writing national music. In different lands we see examples: Erkel in Hungary, Smetana in Bohemia, the great number of composers in Sweden and Norway, earlier Balfe in England, each of whom has left at least a romance, a choral or a dance of national character.

With Glinka, it is quite different. From the first note to the last, the overture, the vocal recitative, the aria, the ensemble—everything is of national character, even to the orchestration. He generally deals with two nationalities in his operas, as, for instance, "A Life for the Czar," with Poles and Russians, and in "Russlan and Ludmilla," with Turks and Russians. Both national characteristics appear throughout in the most finished and masterful technical manner.

Glinka wrote in the Italian style, because the Italian opera was produced much in Russia, but the melody, the harmony, the overture and tunes are specifically national. He did not write much instrumental music, but he wrote a Capriccio on the folksong Kamarinskaya, which has become a remarkable piece of Russian instrumental music and is truly of extraordinary genuality. In the very beautiful entrance music to a tragedy, "Prince Kholmsky," the Jewish element is colorfully portrayed. Added to these are some interesting orchestral music on Spanish folksongs and dances and a few things for the piano alone. His chief work was the opera, and in spite of this he is one of my five prophets.

Virtuosity's Rôle

Before we come to the fourth period of music we must examine the field of the virtuoso. Virtuosity is divided into two groups, the epoch to 1830 when the virtuoso played mostly their own compositions, and the later period when they played pieces from other composers. For us the earlier epoch only is of interest, for only then could virtuosity exercise its influence on musical history.

Of the brass instruments we can say very little, as they were dependent on orchestral music. Handel and Weber wrote a few things for them. Of the violinists we have mentioned Paganini and Spohr, and we might add the names of Rode, Kreutzer, Molique, Lipinski, de Beriot, Vieuxtemps, David, Ernst and Wieniawski, whose compositions gave the instrument life and also the masters of Bach, Beethoven and Mendelssohn who gave it art.

The literature for the cello brings forth the names of Romberg, Duport and later, Servais, Davidoff and Popper. Paganini and Servais exercised the great influence in giving the violin and the cello respectively a new life. We have spoken of the influence of the singers, so now we arrive at the piano.

The virtuoso singers' influence on the composers was not an unmixed blessing indeed, but the developmental possibilities of the old piano were so. With a keyboard nearly double that of the organ and with a piano and a forte pedal, it was natural for the piano to become the instrument of the musician. It was the photograph apparatus of the musician. It became the instrument of music and nearly all great composers were also virtuosi.

The Great Pianist-Composers

Now it remains to speak of great pianists who were composers. There we start with Clementi, whom we call the father of modern piano virtuosity. Who the teachers of Scarlatti and Beethoven were we do not know, but wonder only how they got their technic, especially Scarlatti, Bach and Beethoven, whose technic is "hard nuts to crack." It is Clementi, as the first representative of piano pedagogy, and his "Gradus ad Parnassum" is the surest ladder to virtuosity. His sonatas, some of which are without artistic merit, are of the type of that scholastic period when classical forms were only of interest because of their virtuosity.

Not so widely known but more sheltered in the interior of the temple of music, are such names as Dussek, Steibelt, Hummel, Cramer, Moscheles, Czerny, Field, Kalkbrenner and Herz. With these the sonata rather than the concerto was cultivated because of the passages in them. The *polacca*, the *rondo brillant* and other such forms became the favorite nourishment of the public. Variations became abused in the most frightful manner. This is the oldest of all instrumental forms and reached its ethical heights with Beethoven. Mendelssohn was moved to write his *Variations sérieuses* to uplift the variation form of music. Schumann did likewise. The études for teaching are the only ones which hold their places.

The Fastidious Few

The musical compositions of Beethoven, with the exception of two or three of his sonatas, were reserved for the cultured few (fanatics). Schubert was entirely ignored. The piano works of Weber were in demand for only a few years after his death. Yet Hummel, Moscheles and Field are personages who gleamed like meteors in the musical sky. Hummel, if he had not adhered so much to formal passage style, could have come under the real composers, for works like his *Sonata in F-sharp Minor*, his *four-hand Sonata in A flat Major*, his *Fantasy*

(Continued on page 451)

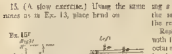
Some Fundamentals of Natural Octave Playing

By Florence Leonard

American Representative of R. M. Breithaupt

Part II

15. (A slow exercise.) Using the same notes as in Ex. 13, place hand on



letting it spread flatly onto the keys.

Count 1, 2, 3, 4, 5, 6.

On 1, suddenly stretch the elbow in a short jerk, without letting the finger tips slide forward. On 2, let the key push you up, but still *keep the hand on the keys*. On 3 jerk again, sliding slightly forward or into the keyboard. On 4 allow the key to push you up. On 5, jerk again. On 6, as the key pushes you up, glide easily to G#, and on 1 drop forward.

Glide and drop must be in one movement. The drop on G# takes the place of the first "jerk."

Repeat G# and glide to A# and continue on the black notes.

Notice that

(1) The arm rises only slightly, even when passing from one key to the next.

(2) It always has the "back of hand" feeling when it lies along the keys.

(3) The tone is full and agreeable, not a hammer tone.

(4) Elbow and shoulder always feel well oiled and competent.

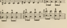
There should be no fatigue *anywhere* even though the exercise be repeated fifty to a hundred times. (If the span of the hand is narrow so that the stretch of an octave is difficult, that condition will cause fatigue. The problem of the narrow hand is a separate one.)

Repeat exercise 15 making only two repetitions of each note instead of three.

16. Begin as in exercise 15 but proceed at once up the keyboard, F# G# A# in the same manner, allowing the key to *push you up* and lifting only so much as is necessary *to move to the next key*.

17. In the following exercise (Ex. 17) two notes are played with one impulse.

Ex. 17



Further, the vertical movement is combined with the horizontal in both recent Position, arm hanging in shoulder.

Count 1-2.

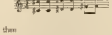
On 1 swing the arm suddenly forward from the shoulder. The elbow extends slightly, the wrist *is swung a little upward. The fingers remain in contact with the keys.*

On 2 swing back to position, thus sounding the second C-sharp. After playing a second pair of C-sharps proceed in the same manner on the black notes of the scale.

Repeat this exercise four times. Then, with the left, play likewise, beginning two octaves below the right. Alternate the hands four times.

18. To be played with the same movements.

and then



Alternate the hands four times. Then play with both hands.

An important variation is as follows:

Repeat exercises 15 to 18, keeping the hand as flat as possible, muscles soft, *sliding* horizontally on the keys, *p* and *pp*, in rapid tempo.

In playing all these exercises, see that

(1) The hand rests on the keys, the key *not rising* quite to its full limit under the hand, on the repeated notes.

(2) The arm moves freely in the shoulder, forward and back, in and out. (Observe the proportions of vertical and horizontal actions in the shoulder!)

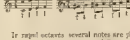
(3) The elbow is always acting loosely, never being held quietly. It must assist the shoulder.

(4) The wrist is mobile, movable, being swung up and down as the arm moves forward and back. In the *horizontal* movement, it merely remains soft.

(5) There should be no constriction of the muscles in the upper arm. They must remain comfortable throughout.

19. Repeat exercises 17, 18 and 19 playing in the scale of C.

20. Use the same movements. The glide must be shorter when playing on the white keys, as there is less room for the fingers. But as we aim to reduce movement to a minimum, this is good training.

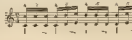


In rapid octaves several notes are played on one impulse. There are different ways of originating this impulse. Some players lower and set the shoulder blade. Others raise and set the shoulder.

The student is advised, however, not to attempt either of these ways until he is somewhat expert with the free shoulder and is then better able to choose the style suitable to himself and to the passage.

In the free playing the swing of the free shoulder originates the impulse.

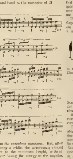
21. Position, hand on the keys, arm hanging perfectly loose at side, wrist slightly lower than back of hand.



Count 1-2. On 1 swing energetically up and forward, with *free elbow and wrist*, playing the first C. Gradually fall back while playing the other two C's.

On 2 swing up for the first note of the next triplet, fall back on the last two notes.

There should be a higher swing of the wrist and hand in the exercises of 21



than in the preceding exercises. But, after practicing a while, the wrist-swing should reduce to the minimum height, without however losing the energy in the impulse. Reverse descending.

The figures should now be extended to groups of five, six, seven and eight notes on an impulse. It is always helpful to begin the series with the repeated notes (as in exercises 21A and 22) to get the impulse and the feeling of resting in the keys before moving the hand along the keyboard. In playing along the keyboard (scales and arpeggios) be sure that the arm moves freely *sidewise* in the shoulder.

Play with alternating hands and with both hands together. A person who has a tendency to over-contract in the upper arm (or elsewhere) should keep count of the number of times he can repeat the exercise before over-contraction sets in, and try to increase the number daily.

When the student is somewhat expert with these actions and is able to keep a loose, easily moving mechanism with slight fatigue or none, he should repeat exercises in group 21 in the following manner.

22. Position, hand on the keys, wrist *level* with back of hand.

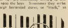
On 1 swing down and gradually rise, for the first group.

On 2, swing down and gradually rise, for the second group.

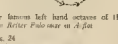
In this reversal of the movement the wrist does not swing up as high as in exercise 21. In fact the arc of these up and down movements should, from the first, be smaller than in those beginning with the up swing.

This last movement condenses into a very slight balancing up and down, so that the hand seems to be almost "set" quietly in the wrist. The elbow must keep moving, however, so that the octaves will not "stick."

The student has now found that the finger tips are continually moving in and out upon the keys. Sometimes they strike a large horizontal curve, or "track," as



in the famous left hand octaves of the Chopin *Reiter Polonaise* in *A-flat*.



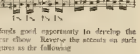
Sometimes very small curves are called for, almost mere zig-zag lines, as in chromatic scales.

Remember that every passage has its curves. Long passages have several curves.

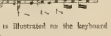
The student should try to find the suitable tracks. The size of the curves always depends on the passage. Some may be somewhat large at first and, with speed, be reduced to the smallest practicable ones. Some will always remain larger. It is evident that they especially depend on the in and out movement of the arm (loose elbow).

They are always *chiefly horizontal*.

The chromatic scale



affords good opportunity to develop the loose elbow. Reverse the accents on such figures as the following



This is illustrated on the keyboard as follows

These exercises should be played by sliding, or gliding, *thinking horizontally*, with little or no tone till there is good

(Continued on page 447)

Karl W. Gehrkens

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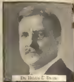
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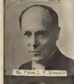
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SCHOOL MUSIC DEPARTMENT

Conducted Monthly by
GEORGE L. LINDSAY
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Pageantry and the School Music Department

By Lena Martin Smith

WHEN A COMMUNITY or school adopts the pageant for presentation year after year it is not for entertainment alone. It is primarily to give the children experience that helps in growth and development. It is also to teach early in life a sense of cooperation, to arouse community interest, to bring about individual accomplishment and self confidence. If the stage is filled with a large number of children in the program and at the same time an audience has been really entertained, the children's pageant has proven its worth.

The organization of such a pageant will fall naturally into the hands of the school music department, with the department of physical education closely cooperating.

Pageantry

THIS TYPE of entertainment should tell a story. This will be done through such mediums as words, music, dance, picture, atmosphere, lighting and pose. Combining all of these methods builds the complete pageant. The pageant differs from the masque or fantasy in that it is laid out on broader lines. It includes a story presented by various methods of expression. It is elaborate and demands characters numbering into the hundreds. All pageantry should have an almost continuous background of music.

Costumes

THERE MAY BE "tricks in all trades," but there are more in the costuming of children than in any usual trade. Long distance effects under special lighting are the goal. Quality of material, rich goods, dainty stitches, careful hems, all take a back seat, scorned by a pageant director.

The necessary tools might be well limited to large needles, firm thread, good scissors, a tube or jar of paste, a roll of pipe wire and a sewing machine. The last named is not a necessity but a time saver. The scissors slash at will: cambric takes on a like... purple cheese-cloths with paper trimmings become velvets and sables, and gilded or silvered paper with bits of cardboard are built into harps, crowns and scepters that thrill the most austere audiences.

Costumes fall into two large classes: those for quiet characters and those for active ones. The quiet characters will stand in pose or move easily. The active characters dance, bend, sit, or romp gaily in some fashion that calls for a pliable costume. For the quiet characters paper costumes are very effective. For active characters, paper is too noisy and lose care. The cheaper fabrics, such as cheesecloth, cambric, cotton-backed satin and mosquito netting, are better for the pliable costume.

Costume Groupings

COSTUME DESIGNS are grouped according to the type of character to be represented. The Nature Group includes Flowers, Leaves, Seasons, Winds, Rain, Fire, Vegetables, Fruits, Grains, Snowflakes, Sunbeams, Moonbeams, Clouds, Stars and the like. These are of course impersonations. Children love them and it takes no stretch of their plastic imaginations to be Raindrops or Ears of Corn. But it does tax our more practical minds sometimes to discover how to make them look real to an audience.

Two general rules are valuable: concentrate upon the head costume and put soft sandals upon the feet. Shoe clatter has no place in Nature shows. In fact, the use of shoes is best dispensed with except in presenting the Dutch.

In flower costumes the body may be the green stem, the head piece, the blossom. Rain may have a skull cap of tinfoil with a slip of gray. A Star may wear a star-shaped coronet tipped with tinsel, bracelets of similar style, while the body needs but a white slip.

Quite realistic animals may be created by a mask which now can be had at small cost, when supplemented with a hood and suit in the proper color. Brown bears, gray rats (and don't forget the tails!), rats and dogs are easily simulated. The rabbits need long ears wired with bumble pipe wire. One ear may flop to give him a saucy air. He needs a fluffy ball for a tail too. Wire is useful also in making wings for the insect family.

Boys like to be insects, girls prefer fairyland—dainty colors, filmy clothes, sparkling tinsel. Fairy wings may be sheer outlines of wire covered with tinsel. They may be fastened about shoulder high and shaped to reach just above the child's head, or they may be pulled back to extend far behind, giving a light dainty effect. A little circlet of tinsel will serve for a headband, with perhaps a tiny wire pointing up from the headband at the back of the head. The tip may curl eight or ten inches from the base. A goblin should have large ears, or a floppy cap, a swallowtailed coat over a fat stomach, or extremely pointed shoes. Goblins should be brown or green; sun fairies, yellow; health fairies, red; rain fairies, gray or silver.

Pictorial Effects

NATIONAL COSTUMES can be planned from pictures. The artists of storyland help with suggestions there. The humblest of materials are made rich with trimmings of gold paper cut for decorative effects. Wide insertions or narrow pipings, gold panels or gold epaulets can be fashioned out of paper at fifteen cents for a large sheet.

Tunics and stocking tights with tiny trunks, robes of one color of cheesecloth lined with a brighter color and edged with gold paper, crowns and false hair, scepters and plumed hats, long garments and cotton wigs, white ruffs and large buckles of cardboard and tinfoil: these are the things that attract the eye and stamp the character as one from a storybook. Properties like the high backed gold chair, the herald's horn, the lady's fan, the prince's staff, the soldier's sword are of great importance in pageantry based upon Storybookland.

In the field of Bible stories we have ... with sandals on the feet, garments without design, banded girdles, dull colors of all hues, turbans and beards; and all these on rich men, poor men, beggarmen, thieves.

Music

THE PAGEANT offers an opportunity to introduce every method of interpreting music in childhood. Rhythm is represented in drills, marches and folk dances, in imitating the puffing of engines, the swaying of grasses, the skipping of sunbeams, and the trotting of horses. Emotion may be expressed by interpretations in movement accompanied by the proper musical accompaniment. The toy symphony makes a wonderful play orchestra, introducing into the pageant this response. The tiny players may be insects, frogs or the elves of Pan. So the schoolroom singing, the folk dancing of class work, the toy orchestra all may be used in the pageant.

When it is not possible to have an orchestra, the piano serves as well. The scope of the music is the entire field of composition. For the easier preparations, a musical magazine such as The Etude furnishes an abundance of material. There we find music that is in keeping with youthful thought, music of all grades of difficulty and best of all music to express every emotion. There we may find peaceful melodies, fairy dreams, moonlight revels, rosebud dances, goblin dances, lobster quadrilles, band marches, country dances, lullabies, showers, breezes and circles. The director who has a rich background of musical knowledge may draw also from familiar melodies of old operas, rhapsodies, suites and oratorios.

The entrances and exits of groups offer excellent training for the ear when music is the cue. The rabbit soon hears the music that is his for entering in leaps, the squirrel hears the music that tells him to run on to the stage, the kitten hears the music that tells her the kittens are expected to tread softly into place.

One of the best ways of fitting the musical selection to the pageant is to use only the section of music desired from any given piece. In one it may be the introduction, in another it may be the coda. Repeat the melody when it is to be used only a short time as an entrance or exit, rather than use too many new musical thoughts which are confusing to the young mind.

Staging

WHEN THE CLIMATE and the season coincide with a beautiful natural setting, the pageant is most effective under the open sky. If the location be where there are prevailing winds, frequent local showers, blazing sun, or frosty

(Continued on page 450)

A Scene from the Pageant, "Music in the Woods," as produced in one of the Philadelphia Schools

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Technic in Training Bands and Orchestras in the Public Schools

By Ernest W. Nalbach

PART I

Musical Experience

IT IS MOST necessary that the teacher be a participant in making music, either as a player of piano or some orchestral instrument or as a singer. He should be acquainted with the standard musical literature. A classical background in music can be obtained by hearing good music from childhood or by later association with musicians. Good music can be heard daily over the radio, and students who are serious in their purpose can acquaint themselves with it at much less trouble and expense than was necessary a few years ago. To attend various types of concerts over a period of years is one of the best ways for the student to gain the real insight into music which a fine sense of discrimination demands. One of the standard criticisms of our teaching institutions is that the typical product seems to have a more or less thorough grounding in technic but does not seem to appreciate what relationship this has to finer music. In other words there is lack of musical background. The student who is not really devoted to music should never attempt to follow it for a profession because, unless he finds the work self-compensating, the financial rewards will not be commensurate with the time and labor spent.

Harmony

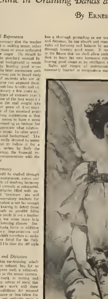
HARMONY should be studied through the fields of counterpoint, canon and fugue. The old style of teaching harmony by the mathematical methods is antiquated. Copious student notebooks filled with unplayed and unheard "exercises" are still being handed to conservatory teachers for correction. If the student is not far enough advanced in critical hearing to detect those obnoxious errors such as parallel fifths and the like, what he needs is not a teacher to correct his work but some more help in ear training and listening classes. Students in modern schools learn in addition counterpoint, harmony, improvisation and ear training, all of which correlate to make the student far more fitted for the daily mastery of a musical life than the old style of teaching.

Ear training and Dictation

IT SEEMS odd that ear-training, which should be a basic subject, has for so long a time been given such a relatively unimportant position in the music curriculum. If there is merit in testing and recording progress by means of tests, this phase of the student's work will show most clearly his possibilities for musical achievement. It is more or less taken for granted that, when one embarks upon a musical career, one has a good ear for music, but studies along this line have shown the importance of prognostic tests. If one has a thorough grounding in ear training and dictation, he can absorb and remember rules of harmony and balance by instinct, through hearing good music. It may be in the future that we shall allow each student to learn harmonic rules by hearing good music in an intelligent way.

Rules and ranges of instruments as commonly learned in composition manuals are good enough for the average student but the band man must know another very important set of ranges. They are the practical playing ranges, for high school students of all the instruments of the band and orchestra. He must be able to write out complete band and orchestra arrangements accurately and quickly. Very often the popular arrangements for band and orchestra are too difficult for the average high school player. This is especially true of some of the parts which are out of the range usually encompassed by the high school student. Old or cheap editions are especially apt to exceed comfortable playing ranges.

The director or instructor must be able to take any part of the music and rewrite it in a form simple enough to suit the needs of his organization.



THE SPIRIT OF THE VIOLIN
By Fache

Transposition

AN EASY and effective way of teaching transposition to students is to have them play on their own instruments the parts of other instruments in different keys. Thus transposition at sight is required. That is to say, one might take the B-flat clarinet and play the music for the following: all clarinet parts, transposing the E-flat ones; cornet parts, including the E-flat saxophone parts, baritone horn, bass and treble clef trombone, bass and treble clef (the baritone horn and trombone parts can be played with good results in two or more ranges on the clarinet), E-flat alto horn, French horn. These combinations will give the student some material with which to begin. Others will suggest themselves with regard to other instruments.

Personality of Director

WHERE THE work concerns dealing with other people, personality enters very often as a deciding element for success or failure. In music teaching especially does the esthetic personality of the teacher make the work either inspiring and uplifting or reduce the experience to mere rote learning. Young people in the field of band and orchestra work seem to have an advantage over older ones in the matter of creating student enthusiasm. The band man must have not only the faculty of forming pleasant contacts with many new students but he must also know how to retain their respect and confidence. Over-friendliness is very apt to result in a lack of respect on the part of the student. Over-aloofness will lose for the teacher the confidence of the pupil. When one considers that high school boys are of a very intense nature in their likes and dislikes, then one realizes that it is highly important that one cultivate their friendship. The director, therefore, should be able to set his mind at the pace and in the attitude of the students with whom he is to work.

By this is meant that there is a certain spontaneity and freshness about the high school student to which the teacher must keep his mind open. Fine and sensuousness

(Continued on page 443)

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING WELLESLEY COLLEGE

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials or pseudonym given will be published.

A Recital for Young Pupils

I have the intention of giving a concert and would appreciate your advice as to how to arrange for a program given by but eight pupils. Two of these play seventh grade music, two others are in grade 3½, two are in grade 5, and the others are in grade 5½ and 4.

Since I enjoy teaching and wish to have more pupils, do you think this recital would bring me a larger number, or wouldn't it be worth while with so few pupils? Also, what is the approximate cost of renting a concert hall?—A. E. E.

Such a recital, if properly conducted, ought to furnish a stimulus to the pupils, and would be the best kind of advertisement for your teaching since it would show just what you can do. Be sure, however, that there is plenty of careful preparation. Let the pupils learn their pieces as nearly as possible letter perfect and from memory and let them have several rehearsals—the last one in the recital hall on the day of the concert. Others may be held at your studio when the pupils may play before each other. At the final rehearsal, show them how to enter or leave the stage, how to acknowledge applause, and other important details.

Hall rentals vary widely, say, from ten dollars up. Be sure, too, that you provide an excellent piano, a grand, for the occasion. Confine the audience as far as possible, to intimate and sympathetic friends.

An hour's program is quite sufficient. Let this be composed not only of solos but also of two or three duets. For the sake of variety, it is a good plan to introduce one or two numbers by a pleasing singer. In arranging your program, see that each number contrasts well with the one before it—for instance, a slumber song followed by a theme with variations (such as Fischer's *Austrian Song*) and this followed by a stirring march. Let the whole conclude with an animated duet.

Remember too that it is not so much the difficulty of the music which tells but rather the accuracy and expression with which it is performed. If the audience becomes thus convinced that you are a competent teacher, new pupils will flock to your standard.

A Fifth Grade Teacher

As I am the mother of a large family I cannot afford a piano teacher. I studied the piano up to the fifth grade and I now give lessons to beginners. Please tell me what piano pieces I should play in the fifth grade, these to include some of the popular pieces by the great composers.

Also what technical material should I study? I do not wish too much of this since I have not the time for it. Do you think I should study the Standard Course, fifth grade, or should I study something more technical?

Do you think it wise for me to encourage a pupil to stay with me after she has finished the fifth grade, since that is as far as I want to go in my own piano work?—Mrs. M. N.

Fifth grade pieces which you ought to find useful and pleasing are as follows:

Haydn, *Gipsy Rondo*
Mozart, *Fantasia in D minor*
Beethoven, *Sonata Op. 79*
Mendelssohn, *Prelude in E minor*
Moszkowski, *Serenata*
Grieg, *Wedding Day at Troldhaugen*
Palmgren, *May Night*
Debussy, *Arabesque in G major*

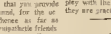
I advise you to study the "Standard Graded Course," as you propose, continuing with it into the more advanced grades. You ought emphasize in addition some special scale and arpeggio work, say, for ten minutes a day. For yourself and your pupils, I may recommend "Essentials of Scale Playing" by Mabel Madison Watson, also James Francis Cooke's "Mastering the Scales and Arpeggios."

If you thus advance in your own work, I see no objection to your keeping on with pupils as long as you feel secure of your ground. When you realize that a pupil is closely approaching your limit, frankly transfer him to a more advanced teacher.

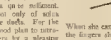
Curling the Fingers

I have a little girl who insists on curling up her fingers when she plays, in spite of the fact that I have given her a number of exercises to correct this habit. How can I help her?—M. E. W.

Give her some live finger exercises to play with the fingers outstretched so that they are practically flat on the keys, thus



When she can do this readily, let her curve the fingers slightly



until they reach the desired position, which in her case should be only partially curved.

Playing Accompaniments

I am fifty-three years of age, a lover of music all my life, and fifteen years a choir conductor. I have been teaching voice-production for some years, but my drawback in this line is always with the accompaniments. I practiced scales and arpeggios many hours but still stumble in playing pieces. What should I do to learn to play ordinary accompaniments to songs or instrumental solos?—J. W. G.

It looks to me as though you were held back by lack of freedom in using your hands. Study up the matter of muscular relaxation and see that your playing muscles are in perfectly plastic condition when you perform on the piano. The great point is to relax all muscles not actually required in execution. The fingers, for instance must be kept somewhat firm, otherwise they simply flop about on the keys. But this firmness should not be allowed to affect the wrist which should be kept relaxed nearly all the time.

Having secured such muscular freedom, read each accompaniment so slowly that no sensation of stiffness is allowed to enter and that no halting in the rhythmic movement is necessary. Perfect ease, mentally and physically, is an essential condition for successful playing, and, having secured it, you are prepared to increase the speed to the required extent. But cultivate steadiness and never allow the factor of speed to transcend your ability to play without hesitations or stumblings. Having established a safe rate to start with, the matter of increasing this rate is one merely of persistence and practice.

Preparing for College

I am a senior in high school and am expecting to teach school for the next two or three years to save money to go to college. I play music of grades 5 and 5½ on the piano. Also I have a contralto voice which my friends tell me is a good one, but I have taken no vocal lessons.

Here is my problem. Shall I spend money now, that is, during the coming summers, to secure training from the best of teachers who will cost me two or three times as much as ordinary teachers? Or shall I just go along until I have advanced a grade or two, which will probably be near the time at which I can start for college? Do you think it best for me to take vocal lessons during the summer? If so should I take piano, too? How much voice training is required for college entrance?

Being only in the third grade, am I doing injustice to a child by teaching him piano? I have tried it, with apparent success.—B. C.

If an experienced and reliable teacher is at hand, I advise you to continue with him during your school course, or until you have advanced to the fifth or sixth grade.

You are fortunate in possessing a good voice. Remember however that all the piano study which you do will be of help to your singing. In fact a singer who cannot play the piano readily is much handicapped. While some vocal instruction during the summer might be of benefit, especially if accompanied by piano practice, I should advise you rather to stick to the piano until you enter college and thus lay a good foundation for your vocal work.

Unless you wish to gain advanced credit for vocal study, it would not ordinarily be necessary for you to take up such study in order to pursue it in college.

I can see no reason why you should not teach some young pupils, especially if you continue your own advancement.

The Sostenuto Pedal

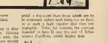
What is the middle pedal of the piano called and what is its use?—Mrs. H. A. M.

The middle pedal, now found on most modern pianos is called the *sostenuto* or *sustaining*, pedal from the fact that, with it, a tone or group of tones may be made to vibrate instead of being stopped when the right or damper pedal is used. Its sign is Sos. Pd., or simply S. P.

Its chief use is to sustain a bass tone (giving the effect of an organ point) while both hands are occupied in playing varied harmonies in a higher register—an effect impossible without this pedal. The procedure is as follows: the player sounds one or more keys thus causing their dampers from the strings; immediately before these keys are released, he depresses the middle pedal, thus locking up the dampers affected by these keys. Thus their fall is deferred until the pedal is released.

Care must evidently be taken to have no other tones sounding when the sustaining pedal is depressed than those which are to be continued unless such tones are so faint or in such a high register that they are negligible. Take, for instance, the passage founded on bass D near the end of Schumann's *Papillons*, which begins thus:

Ex.1



Here the bass D continues for twenty six measures. On the second half of the beat on which it is sounded the sostenuto pedal is depressed, thus holding, besides the bass D the upper notes

Ex.2

which are being sounded by the right hand and which are but overtones of the low note.

Observe that the damper pedal may be freely used for other chords while the sostenuto pedal is down. It is physically difficult, however, to use the *una corda* pedal unless this is employed to the exclusion of the damper pedal.

Naturally the *sostenuto* pedal is best sparingly used, but when needed it becomes a valuable adjunct.

Supplemental Materials

I am teaching my son on the piano and he is now studying Mathews' *Graded Course*, grade 3. He is also just finishing "Happy Days in Music Play." He has been practicing the scales, chords and arpeggios for some time and has taken quite a number of second and third grade pieces. What would you suggest for him to study in connection with the Graded Course now that he has finished the "Happy Days in Music Play"?

Is there any collection of the old classics written in a simplified form for young pupils to study?—Mrs. R. M.

While the boy continues to use the Graded Course the most useful supplemental material would be in the form of individual pieces or collections or study pieces such as Facile Fingers, Op. 60, by C. W. Lemont; these to be followed by "Studies in Musicianship," Book I by Heller (edited by Isidor Philipp).

Various collections of the simpler piano classics are available, such as the "Selections from Beethoven's Piano Works" (Presser Collection, Volume 41), "Twelve Easy Pieces" by Handel (same, Vol. 264), "First Lessons in Bach" (same, Vol. 307). It is better in my opinion to give the easier compositions of the masters in their original form rather than simplified arrangements of more elaborate works, since such simplification is very apt to destroy some of their chief beauties.

Playing the Piano by Touch

By the Distinguished American Pianist, Composer, Accompanist and Teacher of Lawrence Tibbett

FRANK LA FORGE

Playing the piano by touch is one of the most difficult problems to which all live teachers give serious attention. The training of the pianist's hand is a feat of manual dexterity, involving many psychological processes. It implies an exactness of accuracy which makes that of the expert marksman seem almost trifling. Every note must be a "bull's eye" and the fingers must come down upon the keyboard with an almost inerrid his capacity. Certainly the human brain and the nervous system have no more drastic demands made upon them than those of the expert pianist. However, the pianist is expected to make tonal shadings which the organist accomplishes by elaborate mechanical means. Many artistic goods are gained.

All of which implies that the pianist must reach to a highly cultivated automatism. That is, his touch sense must be cumulatively trained so that he apparently reproduces the notes without thinking of the mechanical processes involved. This results in what is known as "touch" playing although the hand is apparently operating without thought, it is actually demonstrating a kind of psychological phenomenon so complex and forbiddingly developed that few brain processes equal it in any way. A better understanding of playing by touch will help to solve many pianistic problems.

A FEW YEARS ago I was playing a recital with Casals, the cellist, in the large auditorium at Leland Stanford University, Palo Alto, California. We had just started the "Rococo Variations" by Tchaikowsky, a number which lasts over fifteen minutes, when suddenly without any apparent cause, every light in the place was extinguished. A quite audible gasp ran through the audience they probably thinking that the number would have to cease to an abrupt halt until the lights could be switched on again. But when they found that the total darkness made absolutely no difference in the performance, the effect was quite magical. I remember that I enjoyed particularly playing the number. There was nothing to detract the attention of the audience. Oddly enough just as we were concluding all the lights came on again as if we had planned it so. It looked like a piece of good showmanship though it was entirely unforseen on our part. After the recital many people told me how exceptional they thought it was for an artist to be able to play in the dark.

An "ease of fact playing by touch or "feel" is taken for granted by any pianist worthy of the name. He knows what added security, accuracy and freedom the ability provides. In fact it is necessary for any real mastery of the instrument.

Many celebrated instrumentalists practice part of the time in absolute darkness. This develops the instinct of the finger and helps one to become more familiar with the mechanical rules governing the measuring of intervals. Leschetizky said, "The finger is a creature of habit."

The pianist is prone to fall into bad habits because the keyboard of his instrument are spread out before his eyes. He is apt to rely too much on his sight to guide the fingers to their rightful places. It seems the easy and natural thing to do. The string player on the other hand, must learn to feel his way, the violinist, for instance, eventually developing hair breadth accuracy in this respect. Playing the piano by touch is likewise a matter of training and can be acquired by anyone who persists.

Since the touch system has been universally adopted by typists the general level of accuracy and speed in manipulating this machine has been increased to a remarkable extent. The prospective typist begins on a machine which has blank keys and hence he must learn the position of the keys by touch from the very start. While the process is a little more tedious at first the freedom that gained soon becomes apparent.

Seeing Through the Fingers

BLIND PIANISTS are further proof of the efficacy of the touch system on the piano. Out of a total number of more than fifty thousand blind persons in the United States, over five thousand are of school age and are being educated in state schools for the blind. Probably two thirds at least of these are studying music, only with the hope of earning a living by some form of musical activity others for purely cultural reasons.

It is definitely known, comparing blind children with normal children in the study of music, that the former make greater and more consistent progress than their more fortunate brothers and sisters. There are several reasons for this. Lacking the usual distractions which claim the wandering attention of the child with normal sight the ability to concentrate is developed. Thus when they practice they make every minute count. Again when they listen to music they listen intently and absorb. They find it absolutely necessary to develop memory and that, like the touch system, is susceptible to training. And finally the blind student must cultivate the sense of touch and the feeling for distances. Blind pianists as a result develop an unusual accuracy in playing. My master in theory, Josef Labor was born blind. Yet when I played a piece for him he would discuss the various progressions and could always tell the number of the measure at which they occurred. Herr Labor was said to have one of the most remarkable musical memories ever known.

FRANK LA FORGE LAWRENCE TIBBETT

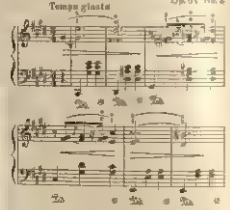
To the accompanist, especially if one accompanies by memory the ability to measure distances on the piano is most important, for then one may watch the lips of the singer and thus produce a much more perfect ensemble than would be possible if one were obliged to look at the keys.

Whence Comes the Freedom?

BUT HOW is this freedom to be brought about? To begin with it is advisable to consider the purely tactile sense. Close the eyes. Find middle C by its position with reference to the two black keys. Then find all the Cs on the keyboard in the same way. Do the same with F to the right of the two black keys. Find the left of the three black keys and so forth. The groups of two blacks and three blacks will give you your key locations, and in time you will be able to locate any key quickly by the sense of touch alone.

When I played for Leschetizky it was customary for me to be reminded that I "measured the bars" and asked me where I had learned how to do this. It was fortunate for me that my sister Ruth La Forge Hill who was my first teacher, gave me that necessary instruction so that it developed unconsciously. In playing waltzes, especially it is extremely useful to be able to measure the bass so that the eye may assist if necessary in difficult passage work in the right hand.

Take for instance the *c sharp* valse in E flat by Chopin.



The first complete measure, left hand, has the fourth finger on the first G sharp below middle C and the second measure requires the fifth finger on the second D sharp below middle C. It is a result matter to "feel" for the E from the upper G sharp and so to slip the thumb onto the D sharp. But without playing it) and from there one can easily measure the octave downward and play the desired D sharp. The fourth measure left hand has the third finger on the first G sharp below middle C and the fifth measure requires the second E below middle C. This is still easier. One feels for the first E below middle C and places the thumb thereon without playing it and then measures and plays the octave E below. The same system should be carried out in the right hand. Needless to say this must be done without looking at the keys. "Study it blindly" as Leschetizky would say.

The ability to measure the intervals namely the fifth, sixth, seventh, or what ever they may be, comes quite as naturally as does the measuring of the octave.

The added feeling of security and repose amply repays the work entailed in acquiring the touch system.

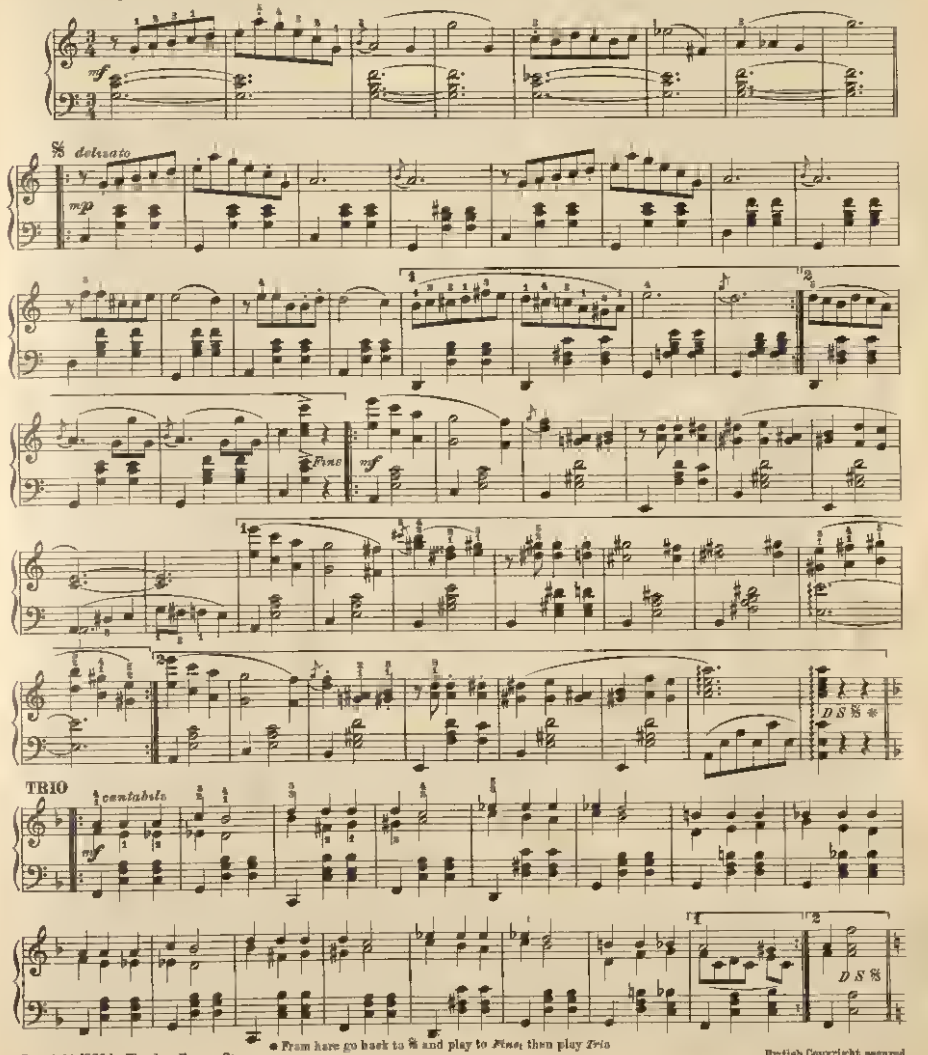
FASCINATING PIECES FOR THE MUSICAL HOME

In modern ballet style. Grade 3

PASTELS

WALTZ

FRANK H GREY



* From here go back to % and play to *Fine*, then play *Trio*

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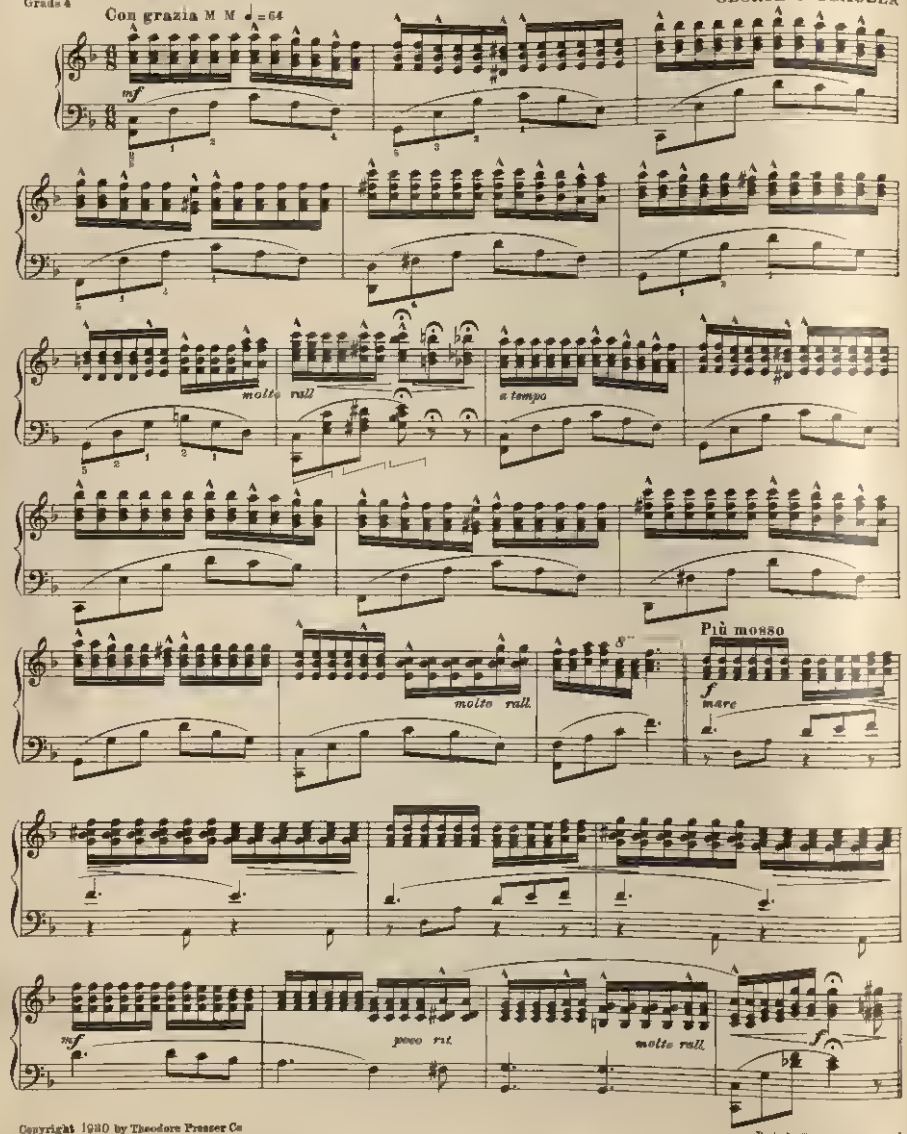
TWILIGHT ON THE HILLS

In popular drawing-room style
Grade 4

GEORGE S SCHULER

Con grazia M M ♩=64



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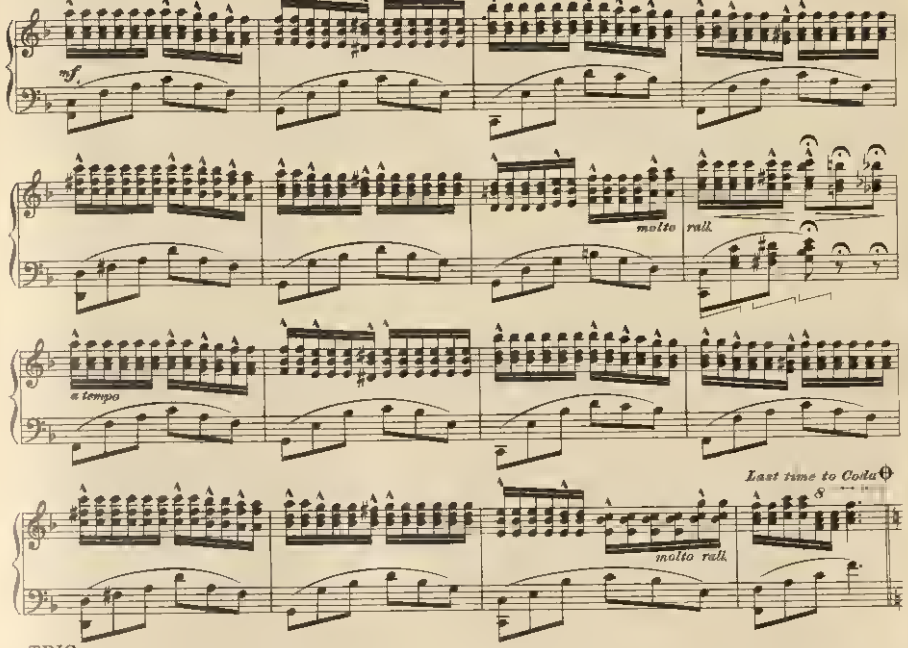
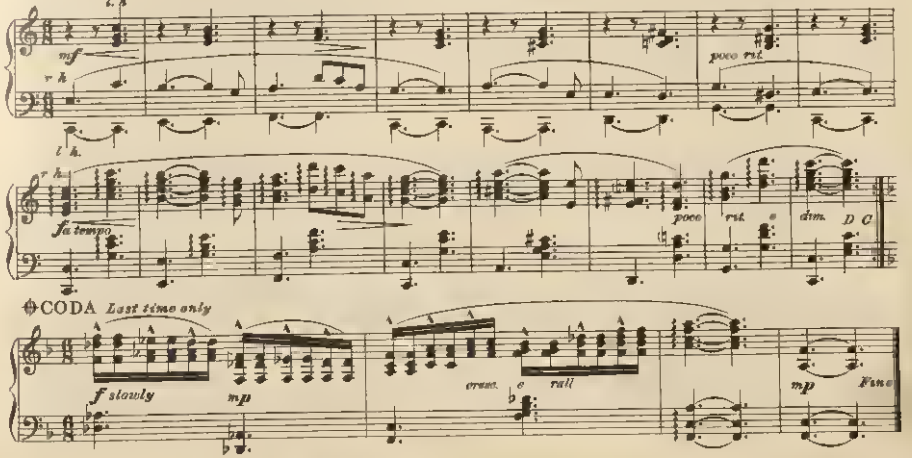
Tempo I.



TRIO

La melodia ben pronunciato



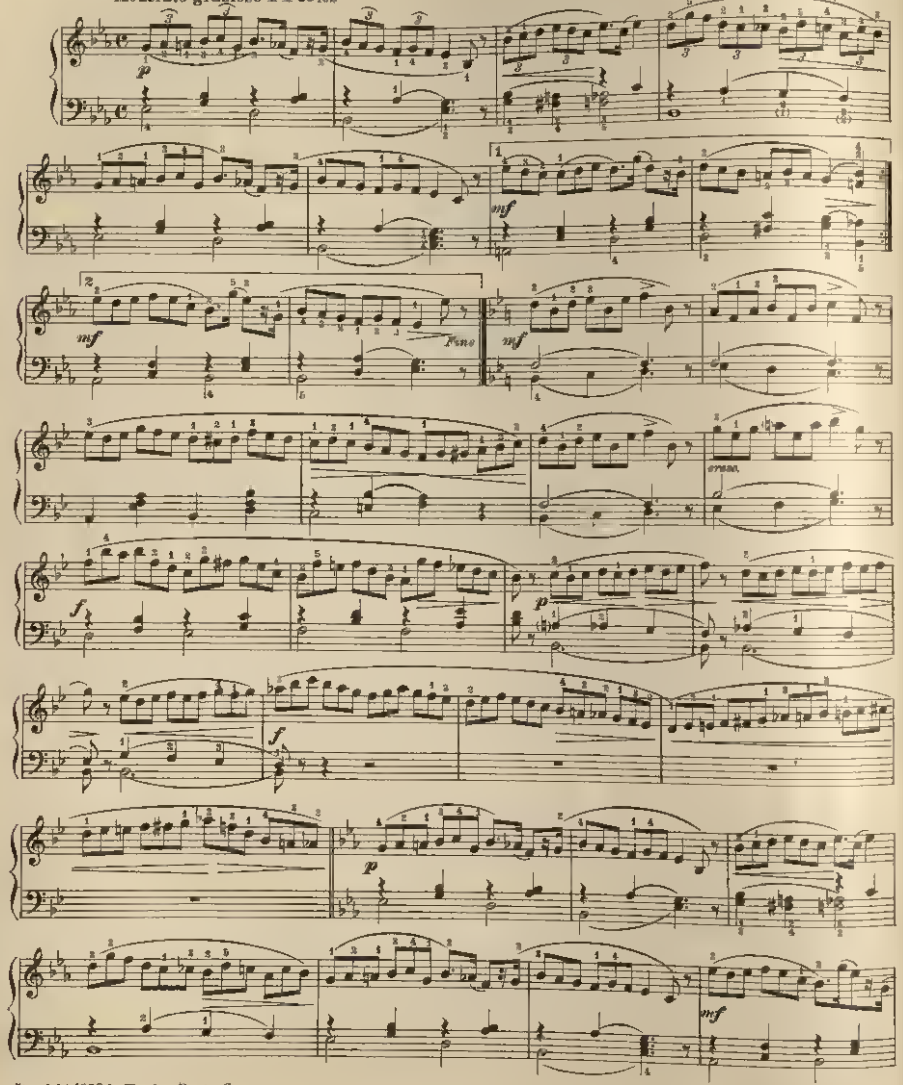
CODA *Last time only*

SUMMER DAYS

In popular dance style Grade 4

WILLI LAUTENSCHLAEGER, Op 104, No 1

Moderato grazioso M M ♩=132



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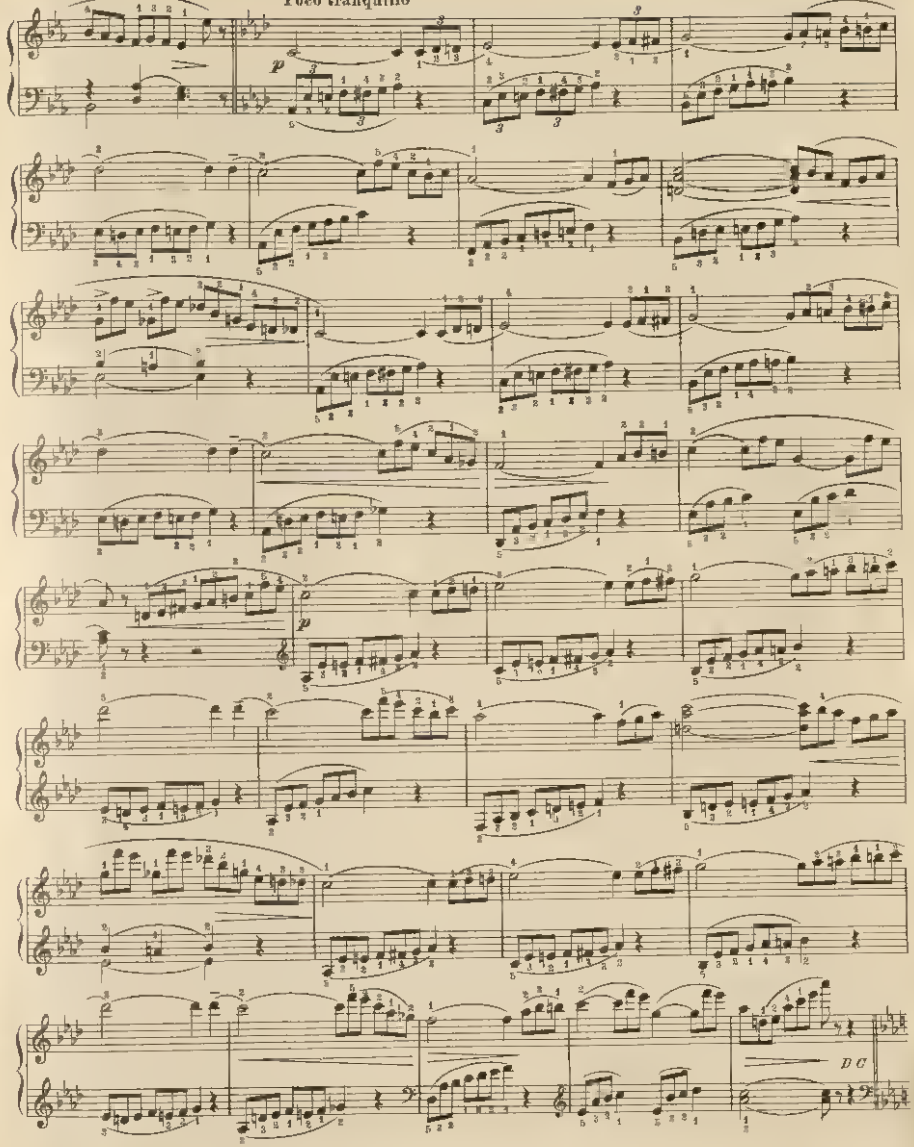
Poco tranquillo

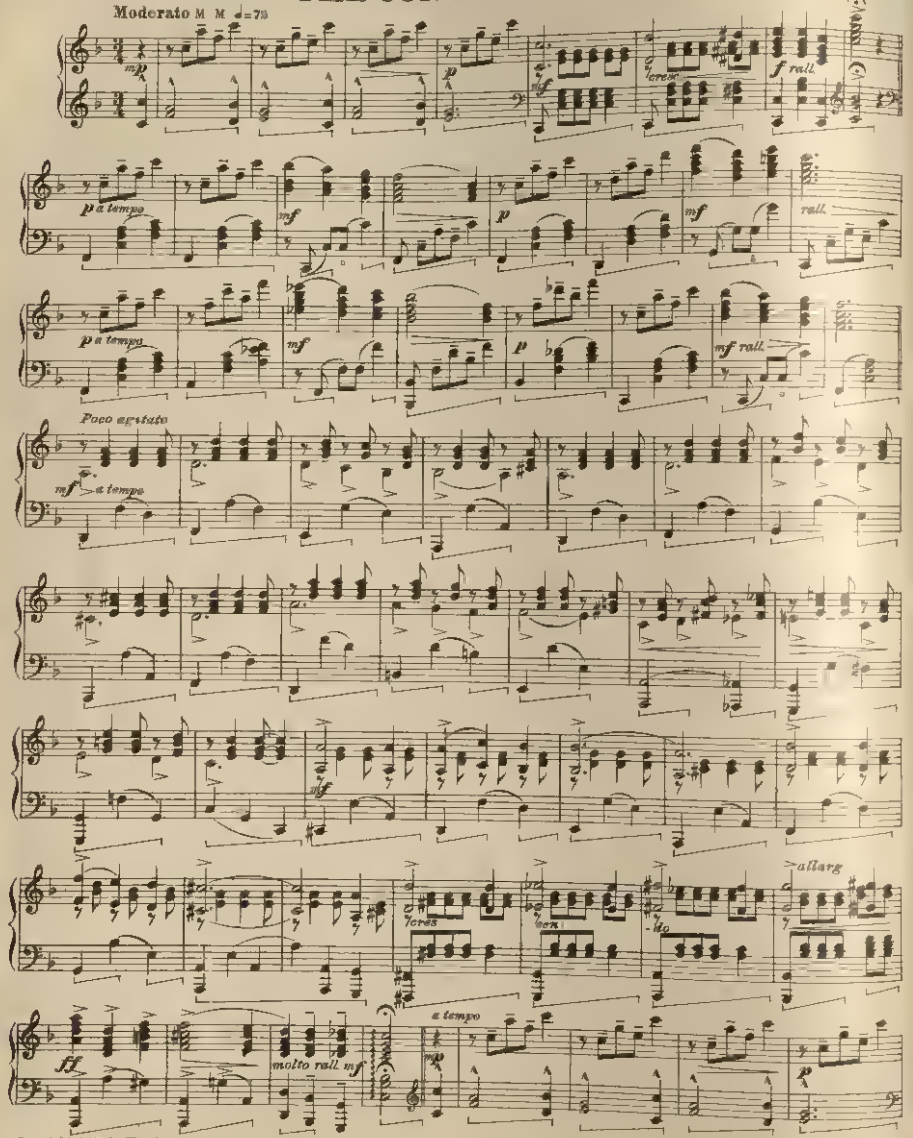


A very effective "bell piece" Grade 3

THE CONVENT BELL

PAUL VALDEMAR

Moderato M. M. ♩=72



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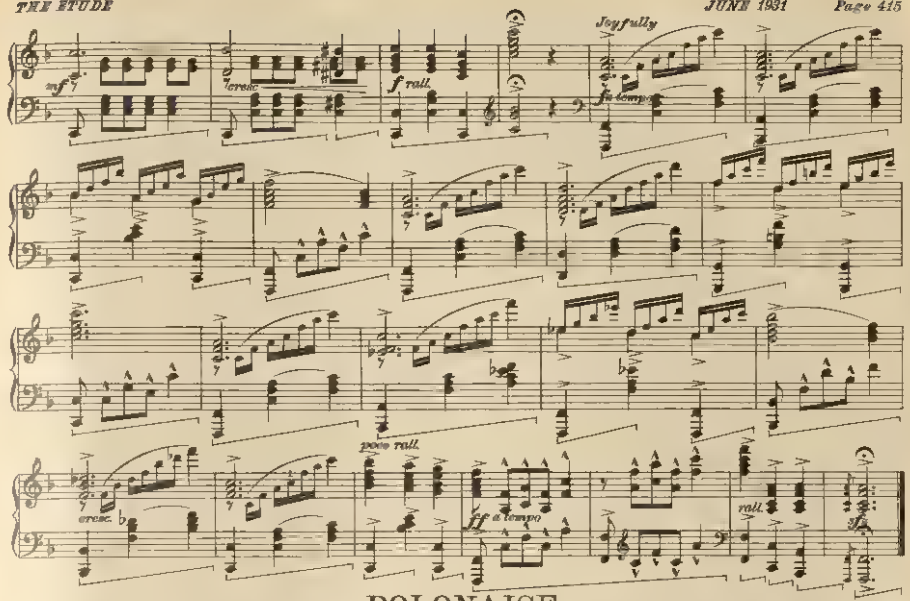
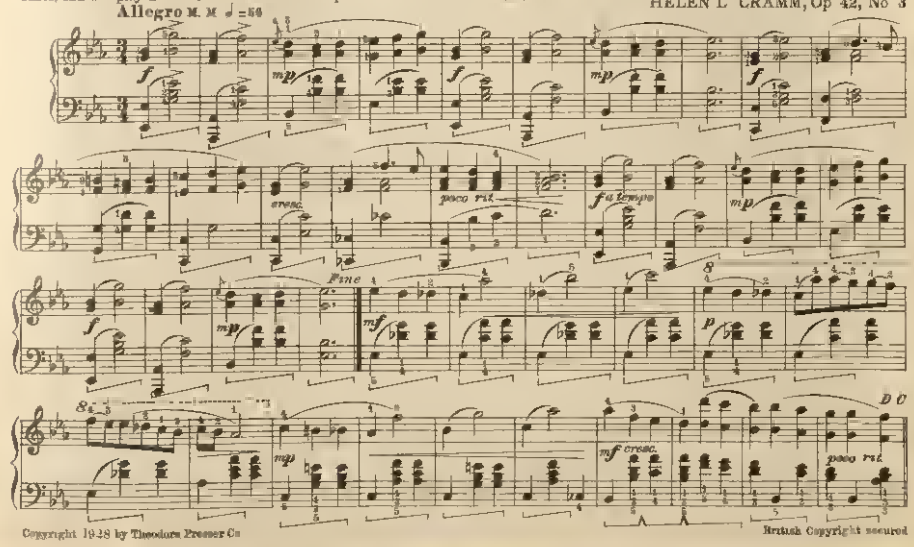


POLONAISE

A stately dance of Polish origin formerly used at the opening of festivities at the Polish Court. It was originally more of a processional than a dance, and was played as lords and ladies marched past the throne of a new ruler Grade 3

HELEN L CRAMM, Op 42, No 3

Allegro M. M. ♩=50



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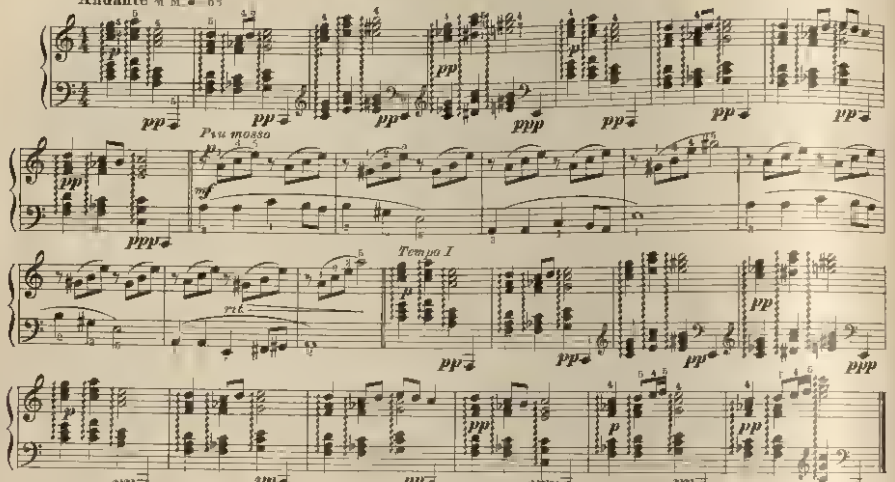
FAIRY HARP SONG

A study in broken chords. Grade 3

ELLA KETTERER

Andante M. M. ♩= 69



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A new transcription of a beautiful melody. Grade 3

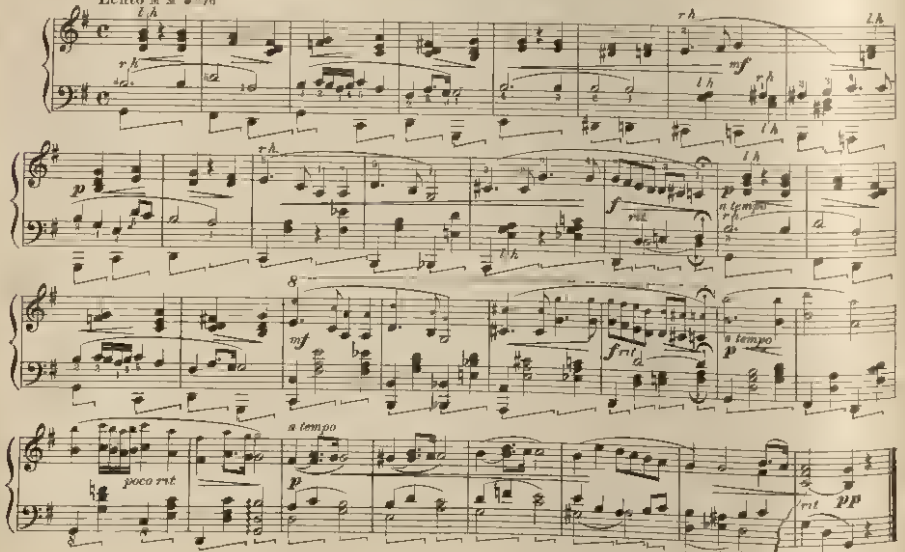
ALL SOULS' DAY

A LITANY

Adapted by Henry S. Sawyer

FRANZ SCHUBERT

Lento M. M. ♩=76



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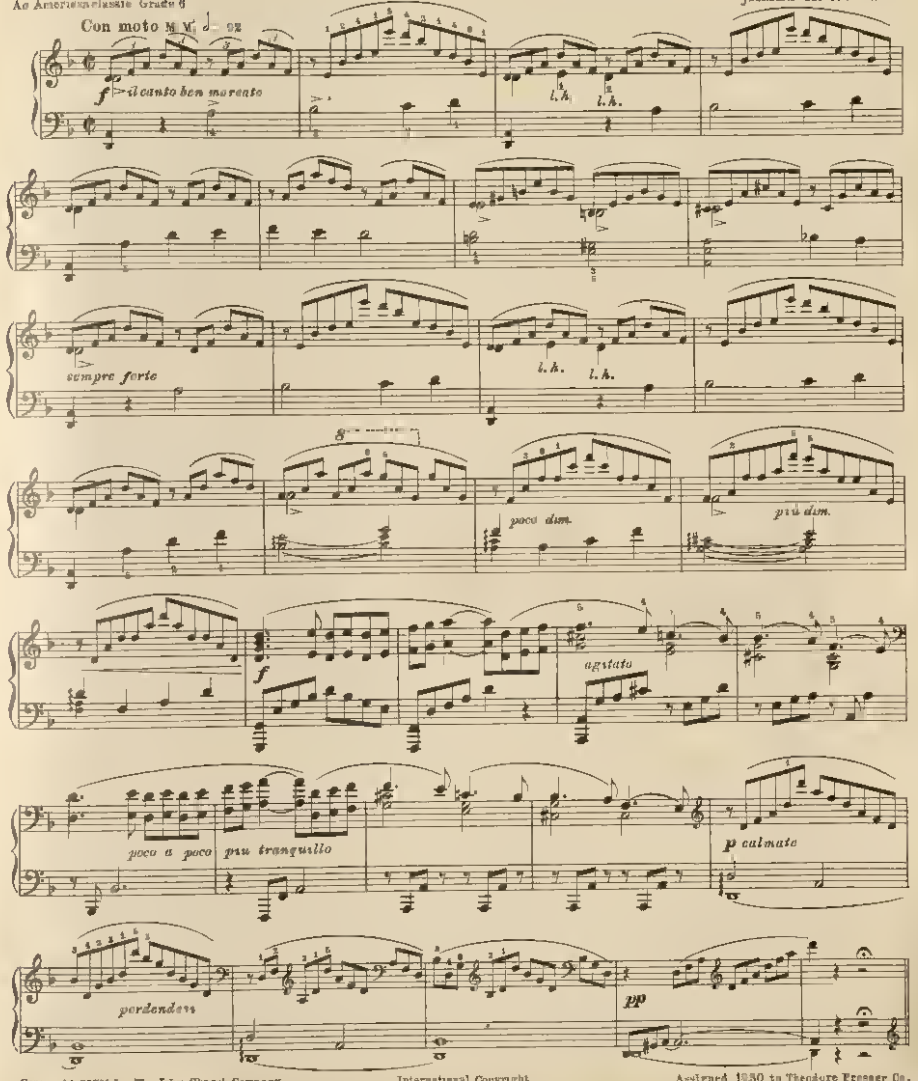

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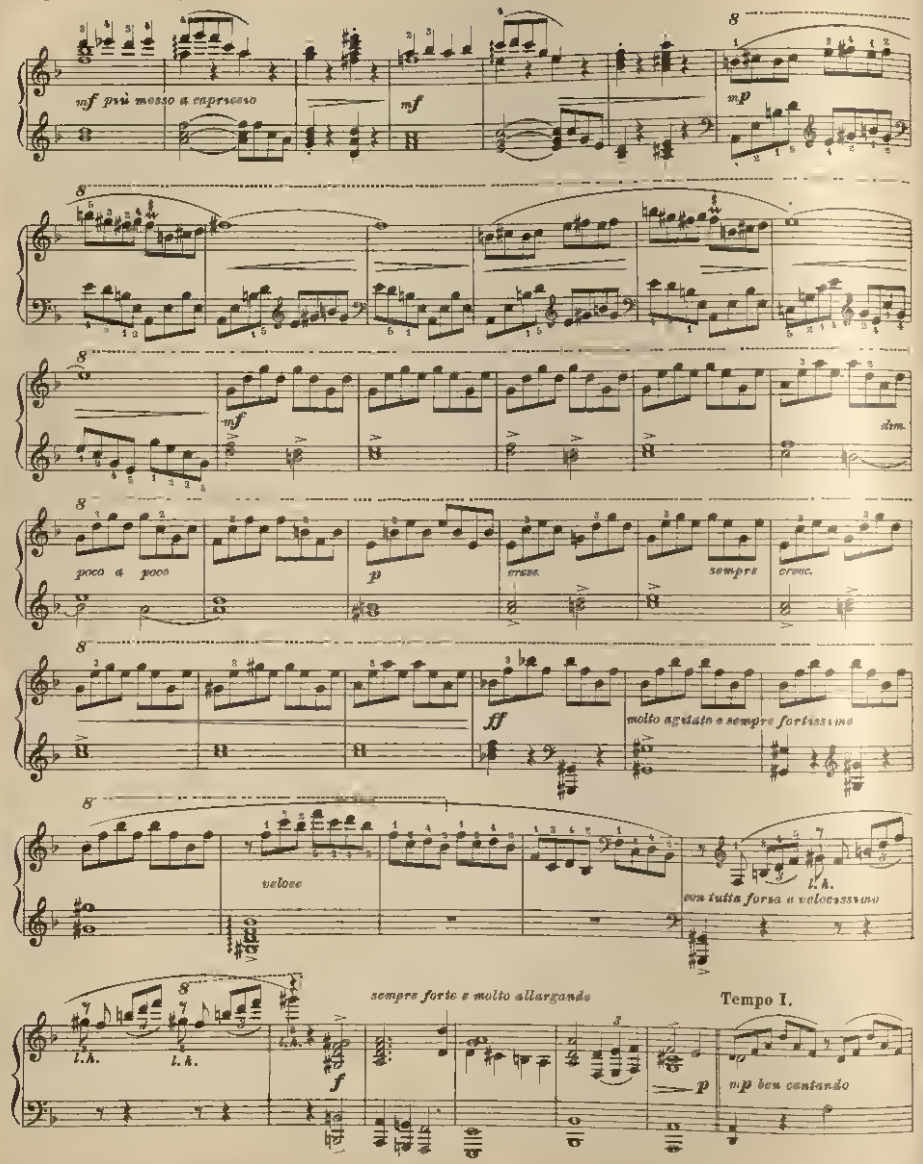

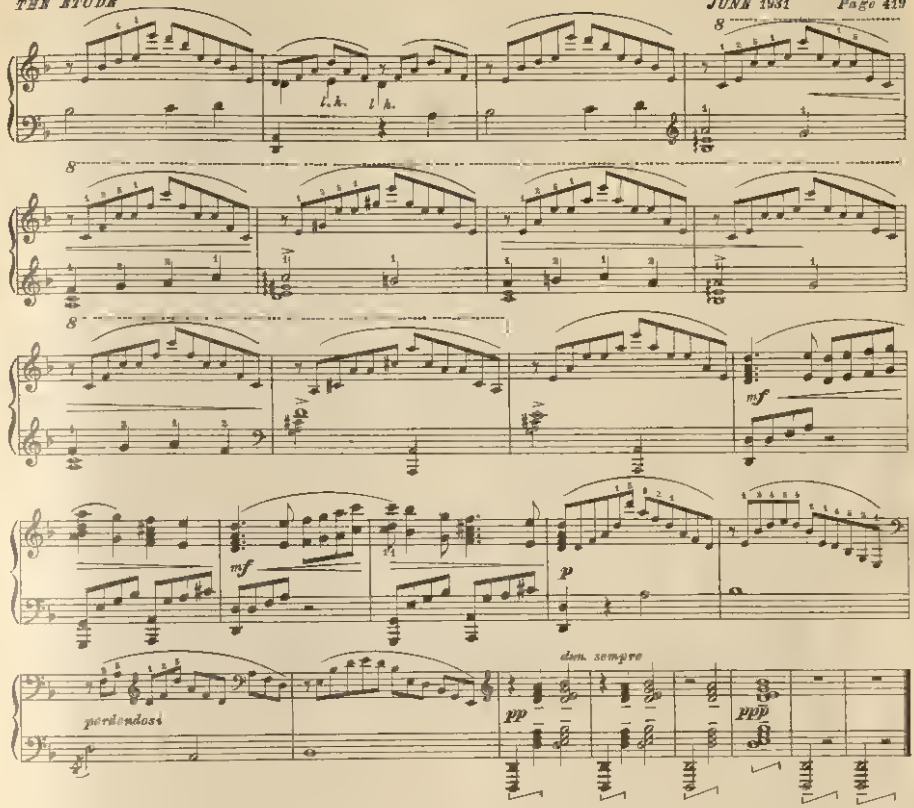

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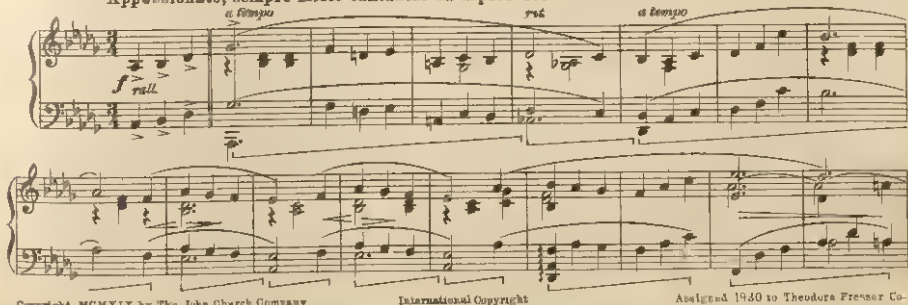

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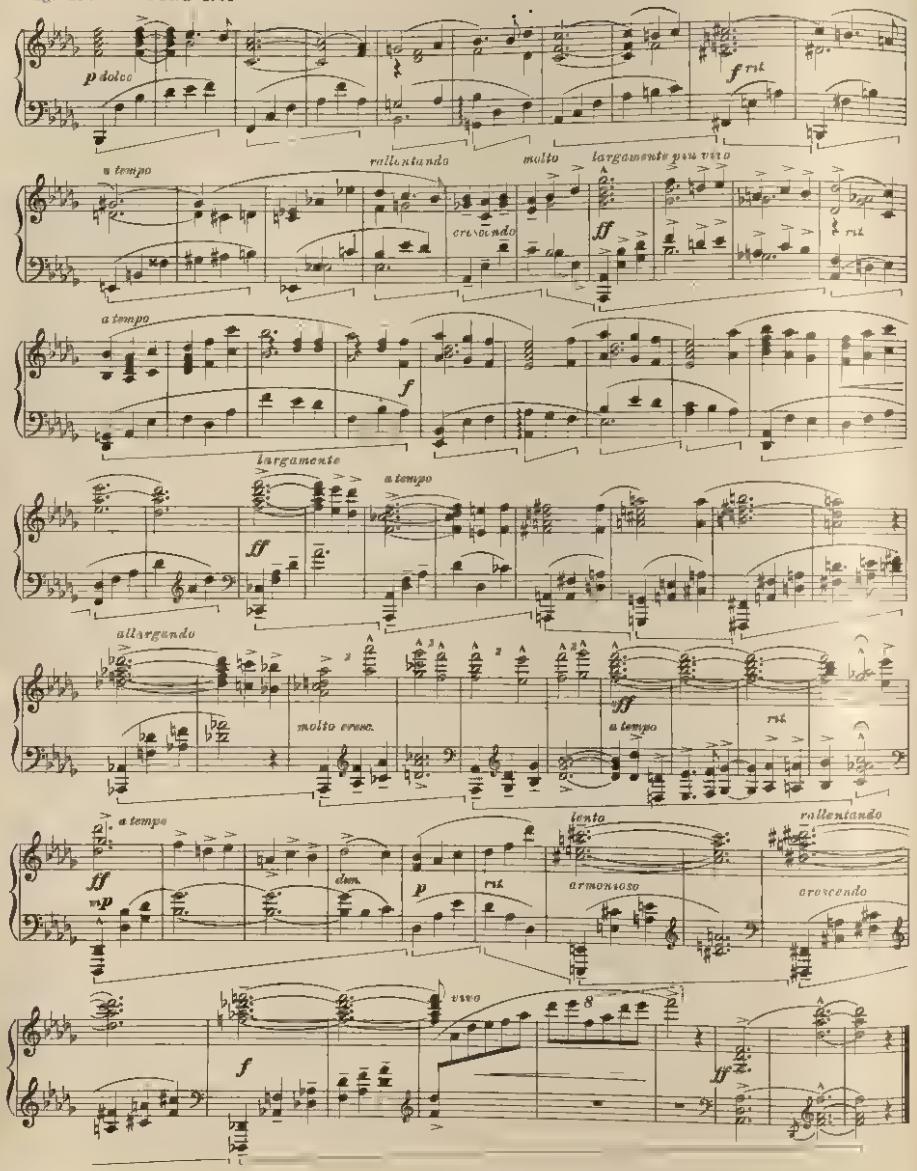

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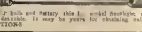

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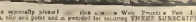

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Revitalization for Musicians

(Continued from page 398)

[illegible] owing to the amount of [illegible] rarely known in [illegible] or the incessant action on of the [illegible] rays. The recent and revolutionary invention of foods treated by means of artificial sun rays as introduced by the General Food Corporation, is destined to be of prodigious value to the human race.

Vitamin E.—Found in wheat oil, cottonseed oil, cocoa and palm oils as well as [illegible], peanut and olive oils. This rare vitamin has a peculiarly vitalizing effect. Absence of this vitamin may produce sterility.

Vitamin G.—Found in yeast, lean meats, milk, eggs and fresh vegetables. Without this vitamin pellagra is likely to develop and millions of people have been affected by this in Europe, Minnesota, Illinois, Turkey, Egypt and our own South.

What About It?

BY THIS TIME the reader who is a musician will say "What has all this to do with music?" Simply this. Nutritional science is on the verge of great discoveries. A few deficiency diseases have been isolated. We do not, however, know how many other diseases may be the ultimate result of a neglect in the consumption of vitamin-containing foods. The rational conclusion is that one should cut down on the proteins and carbohydrates and increase the consumption of bulk vegetables, fruits and particularly the citrous fruits and the palatable leaf and root vegetables that may be eaten and well assimilated raw. Milk, butter, tomatoes, cucumbers, olive oil and such should be staple, and it should be remembered that the French menu, which includes far more glandular meat foods than ours, has been one of the most famous in the world. The French on the whole, are an exceedingly healthy people. Do not these facts give musicians, constantly subject to physical, mental and nervous drains, particularly those of us who have suffered from lack of vitality owing to food ignorance, something about which to think? Moreover it so happens that the foods rich in vitamins are those which are also rich in essential minerals such as iron, potassium, phosphorus, calcium, sulphur and iodine.

Food Combination

THE THIRD great factor in the understanding of foods is that of food combinations. Upon this subject there is a great variation in medical opinion. Some physicians contend that man is an omnivorous animal like the pig and can eat any combination and "get away with it" as long as the quantity is not excessive. The admonition in Genesis, "In the sweat of thy brow shall thou eat bread" is the doctrine of this group. Certainly those who do a great deal of heavy outdoor labor can assimilate more food. But what about the farmers in our own New England, our South, and our West who in many cases spend most of their time out of doors, and who have been the biggest market in the world for patent medicines? They certainly believed that they had the best of "good, plain food," and yet they and their wives were ailing most of the time. Much of this was, of course, due to the lack of fresh foods and to pickles, preserved foods, [illegible] foods, smoked foods and in other words, "dead foods" killed by sugar, vinegar, spices and smoke. When they had good foods, they ate them in impossible combinations.

The writer has been intensely interested in the theories of Dr. W. H. Hay of East Aurora, New York, and his disciples, notably Dr. O. Clayman Campbell of Philadelphia. These men, working upon principles which we understand have been adopted as part [illegible] one hundred years, divide foods generally into groups of compatibles and incompatibles thus:

Normal Food Chart Prepared by Physicians and Food Experts

Yeast is a ferment and may be used with either carbohydrates or proteins.

(See Publisher's Note at end of this article—telling how this card may be obtained free.)

In general the theory is that the carbohydrate group of foods requires an alkaline bath for digestion, that the protein and acid fruit group requires an acid bath for digestion, and that the mixture of these two groups at any one meal results in fermentation, putrefaction and [illegible], which last may be the synonym of practically all diseases, depending upon the weak acts and [illegible] of the body of the individual to get rid of the poisons believed to be produced by these conditions. Therefore, when you are determining upon a meal decide whether it is to be a carbohydrate meal or a protein-acid fruit meal and do not mix these groups, but plan fully of the other foods listed which go with either group. Dr. Hay in starting his patients upon this treatment at the famous Sun-Diet Sanitarium of East Aurora, New York, gives each patient [illegible] pint of Pluto Water every day for three days and in the days that the patient undergoes this treatment he takes nothing but the juices of citrous fruits in [illegible] desired quantity. Thereafter the patient is placed upon a compatible diet [illegible] dicated in the part by the aforementioned list.

The writer has received such extraordinary benefits from practical experience in following the advice given in general in this article that he feels it a privilege to pass it on to his fellow musicians. Moreover, he has talked personally with at least fifty men who have been brought back to health and who have recovered from ailments (many of the most desperate character) which have for years resisted expensive treatment.

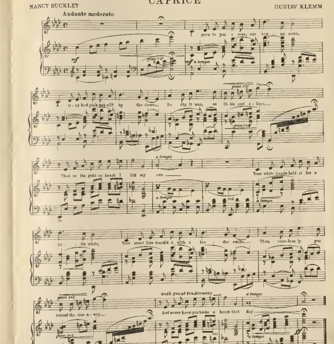
On arising in the morning the writer takes a quart of hot water into which the juice of two lemons has been squeezed. Then for breakfast he has a large glass of orange juice into which the juice of the green tops of two branches of celery has been squeezed. On alternate mornings he has a large glass of tomato juice (tomato juice vitamins suffer little from canning) into which is squeezed the juice of a quart

(Continued on page 450)

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

CAPRICE

NANCY BUCKLEY GUSTAV KLEMM



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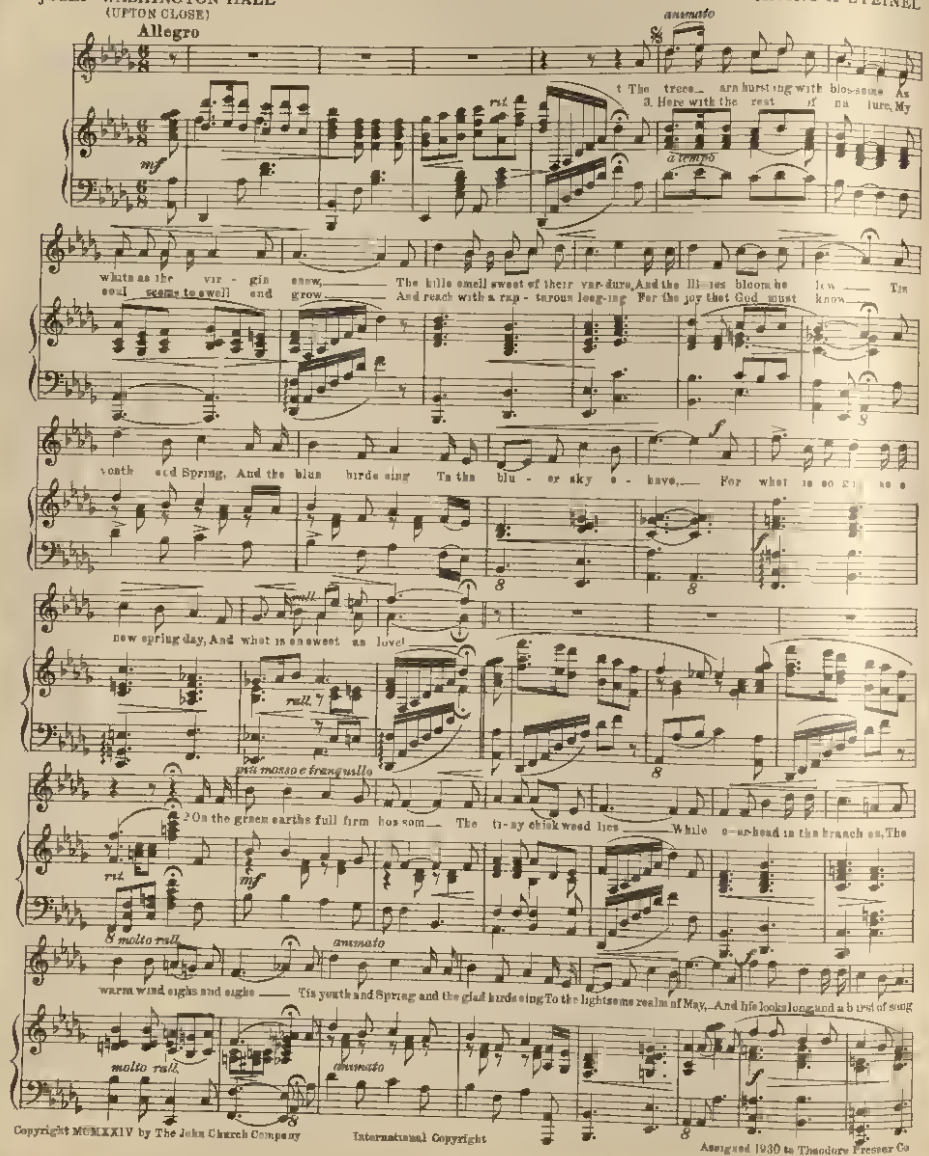
YOUTH AND SPRING

JOSEF WASHINGTON HALL
(UPTON CLOSE)

IRVING A STEINEL

Allegro



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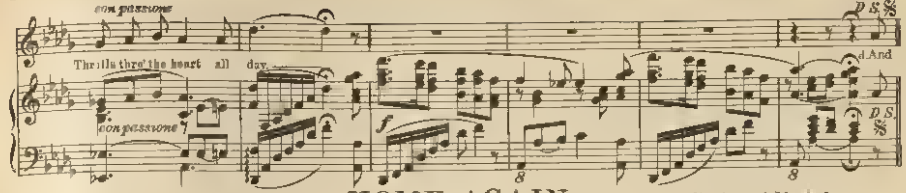
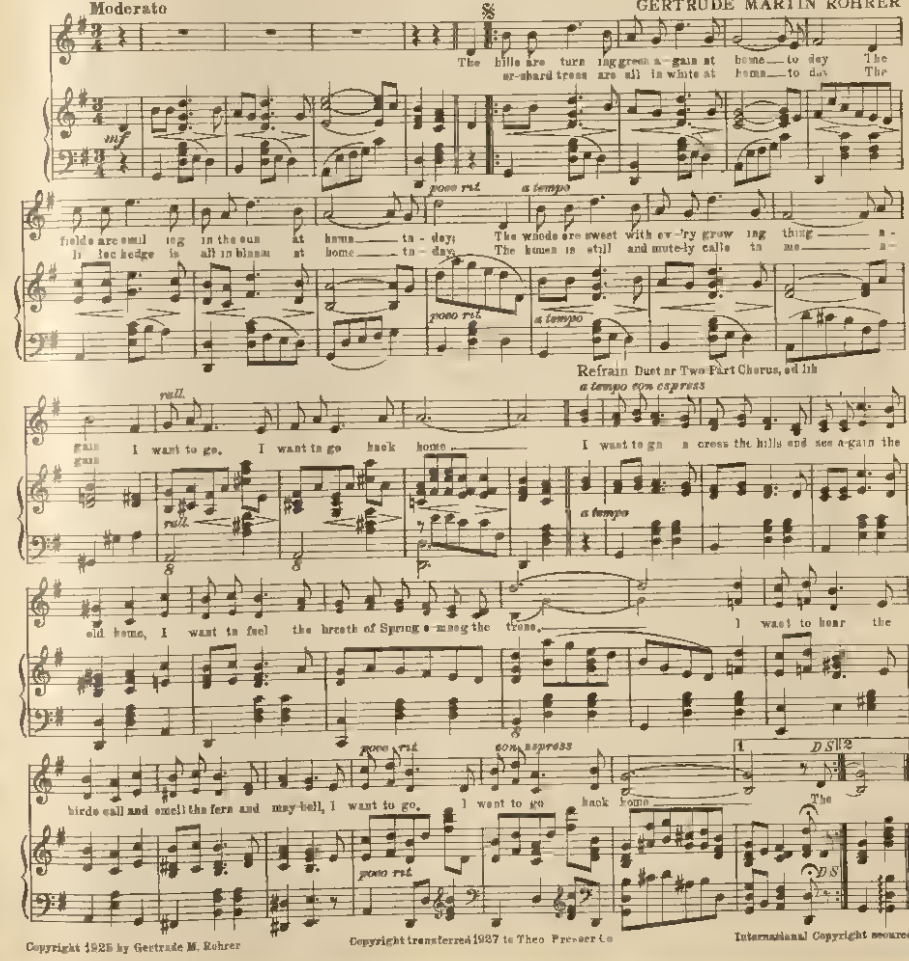


HOME AGAIN

Words and Music by
GERTRUDE MARTIN ROHRER

Moderato



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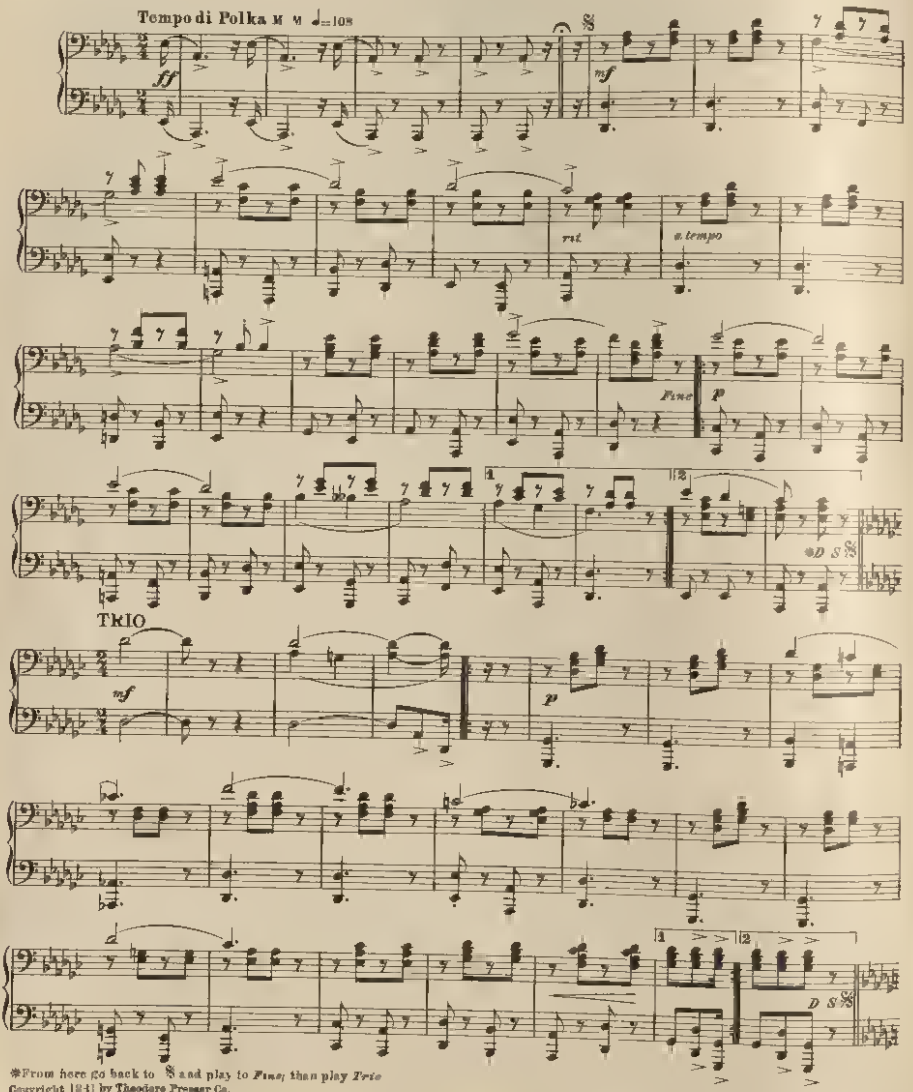
DANCE OF THE IMPS

POLKA DE CONCERT

A good exhibition duet Grade 4

SECONDO

IRENE MARSCHAND RITTER



*From here go back to 𝄋 and play to *Fine;* then play *Trio*

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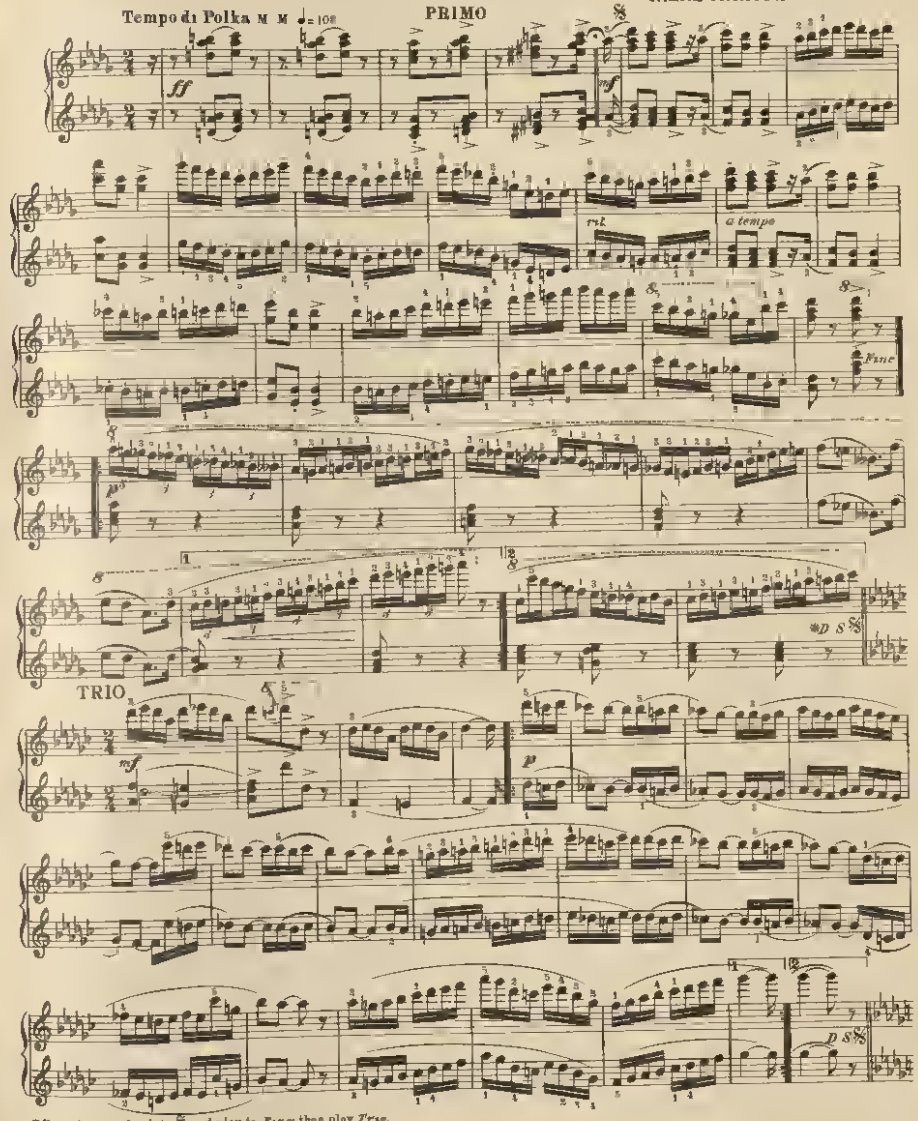
DANCE OF THE IMPS

POLKA DE CONCERT

PRIMO

IRENE MARSCHAND RITTER



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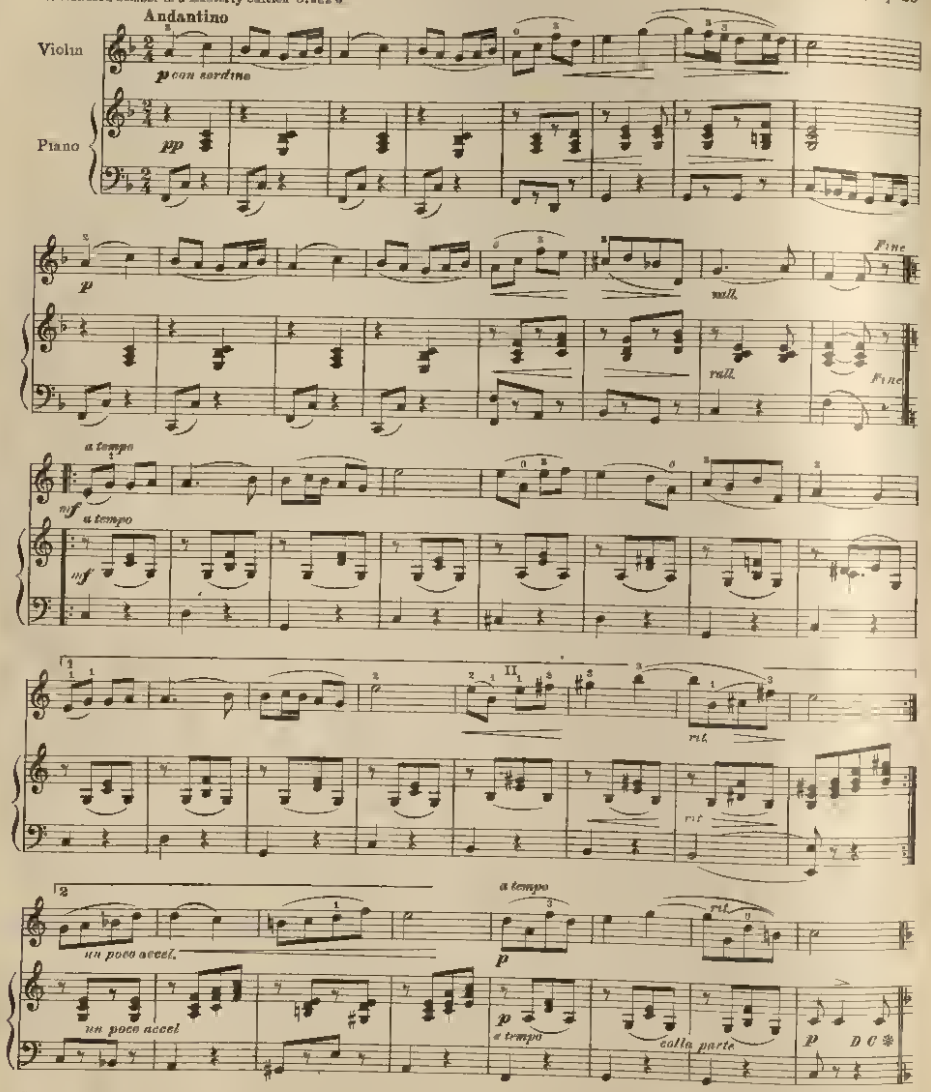
BERCEUSE No. 2

Edited by Franz Kneisel

FELIX RENARD, Op. 20

A standard number in a masterly edition Grade 8



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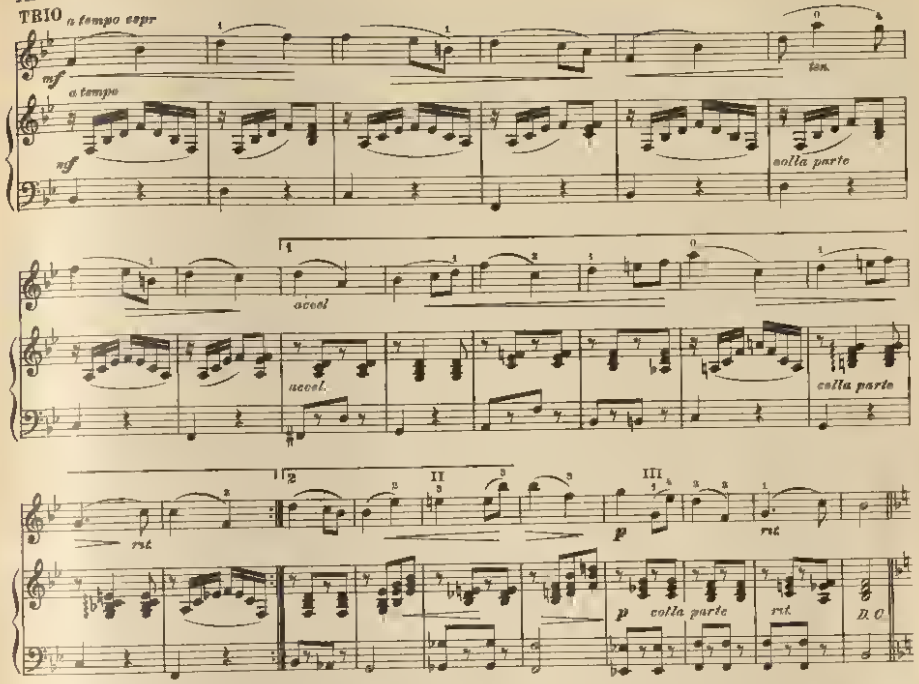

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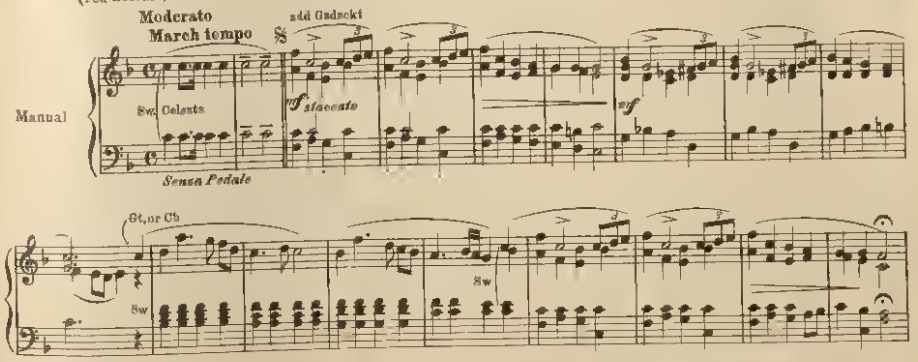
ERNEST H SHEPPARD



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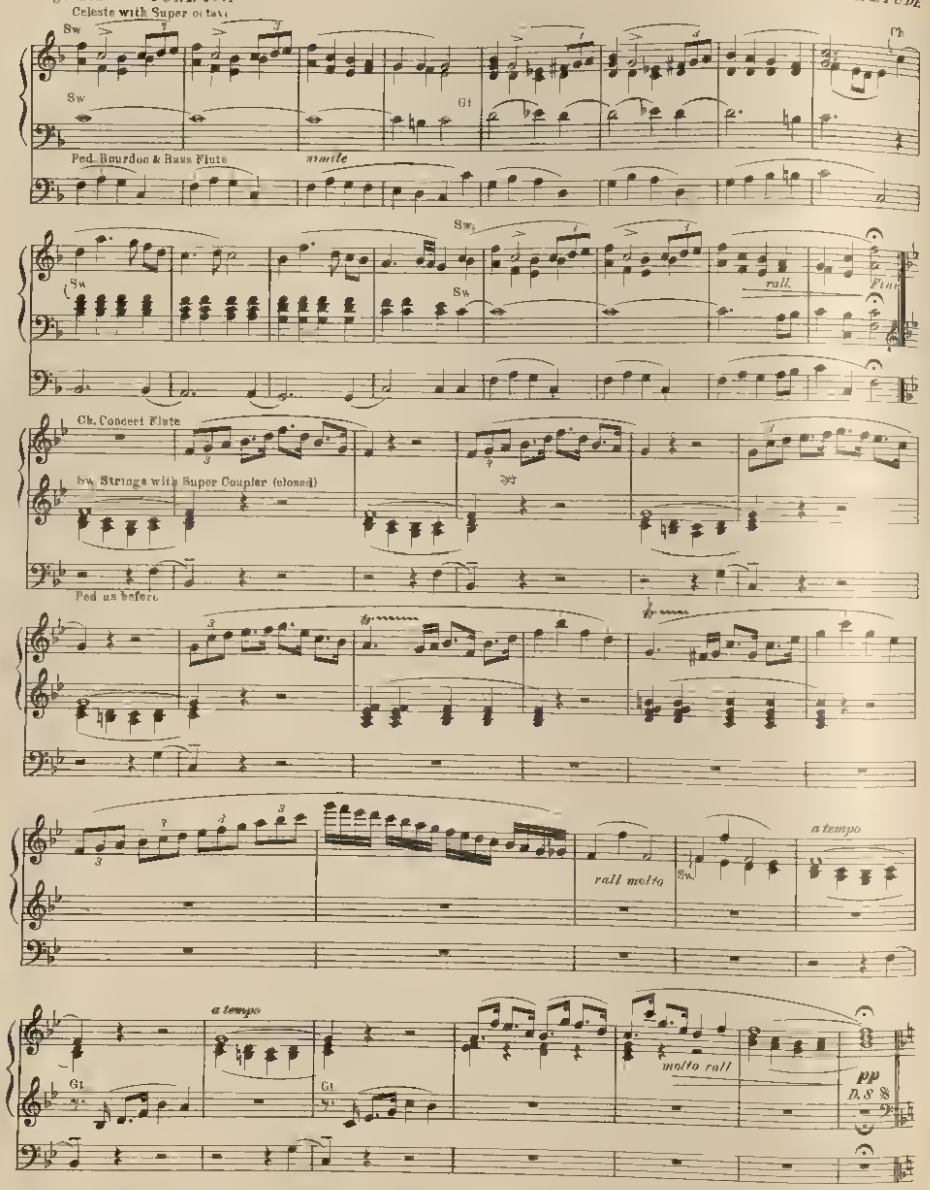

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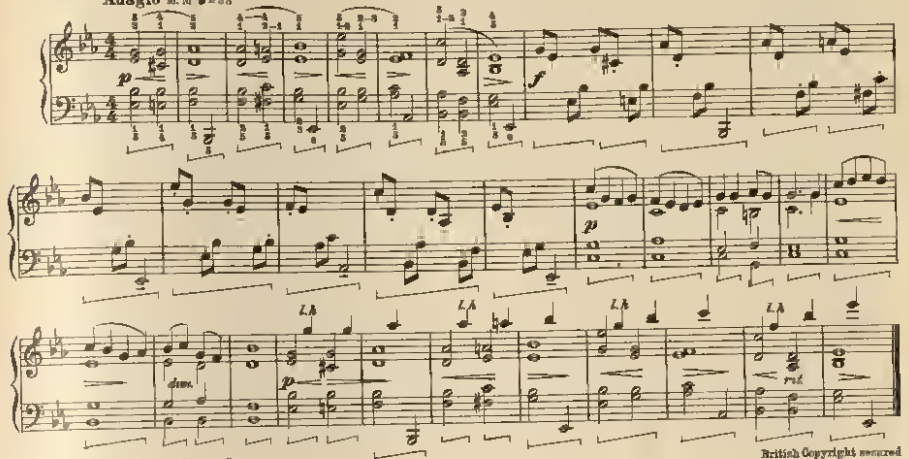

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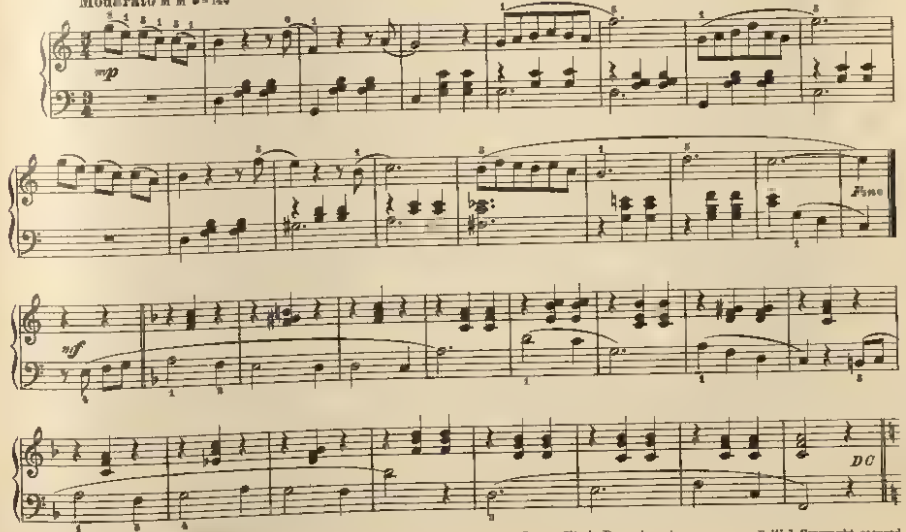
VALSETTE

Sing the left hand melody Watch the short slurs. Grade 2½

ROBERT NOLAN KERR

Moderato M. M. ♩= 144



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For Educational Study Notes see Junior Etude Department.

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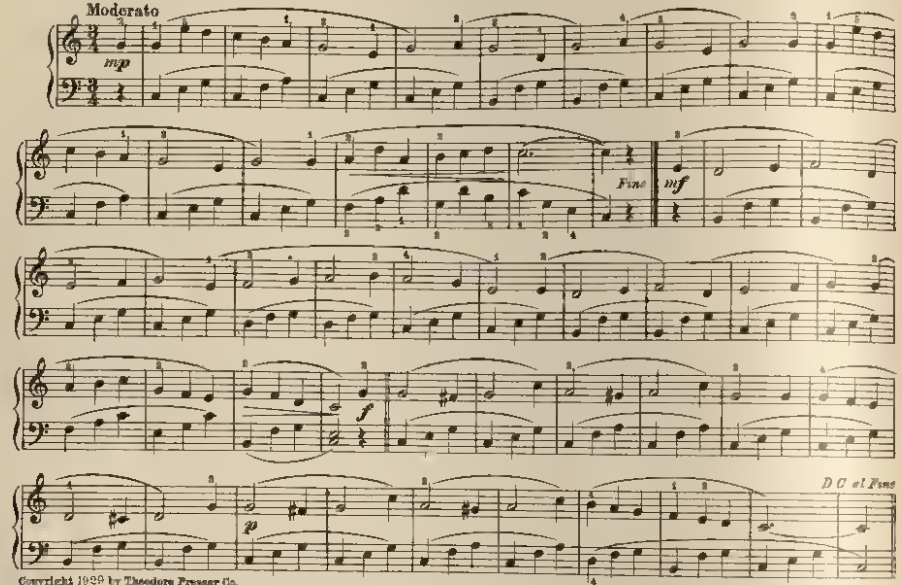
LITTLE WILDFLOWERS

They line the roadside, bright and fair,
Breathe forth their perfume on the air
And bid us be as pure as they
As o'er life's path we wend our way

Grade 1. M L PRESTON



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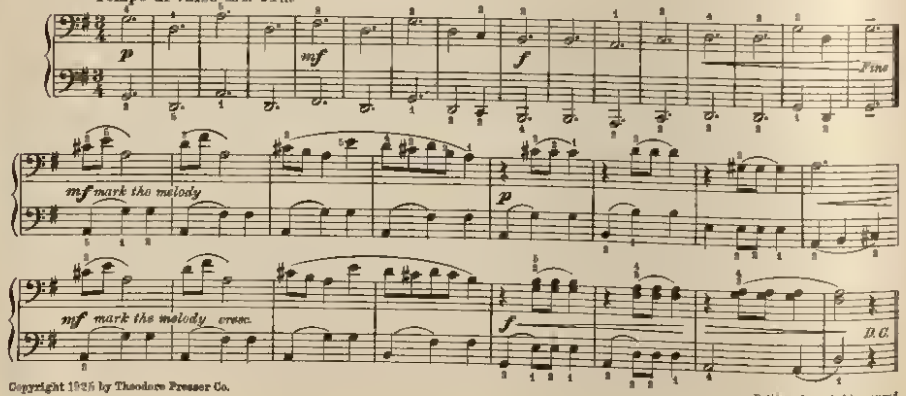
PEEK-A-BOO!

WALTZ

SECONDO

HELEN L. CRAMM, Op 37, No. 1



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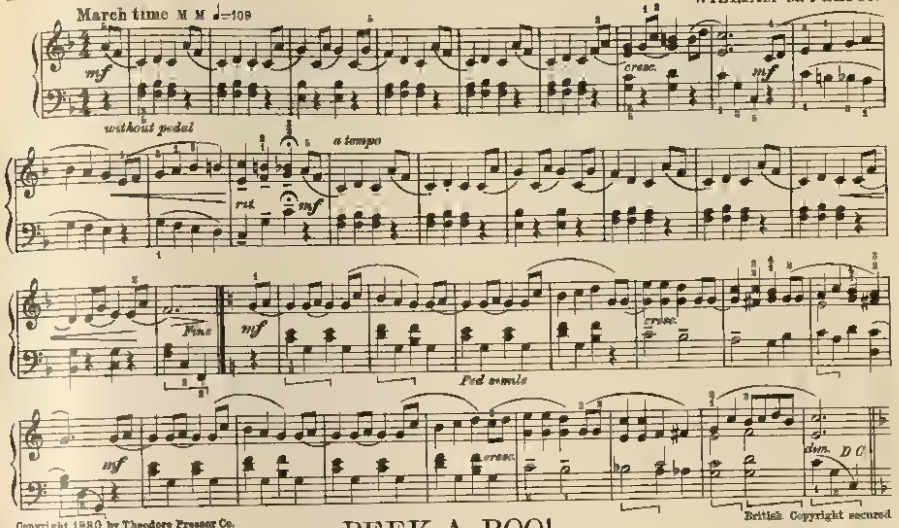
LITTLE SNOWMAN

MARCH

In brisk, lively style Grade 2 WILLIAM M. FELTON



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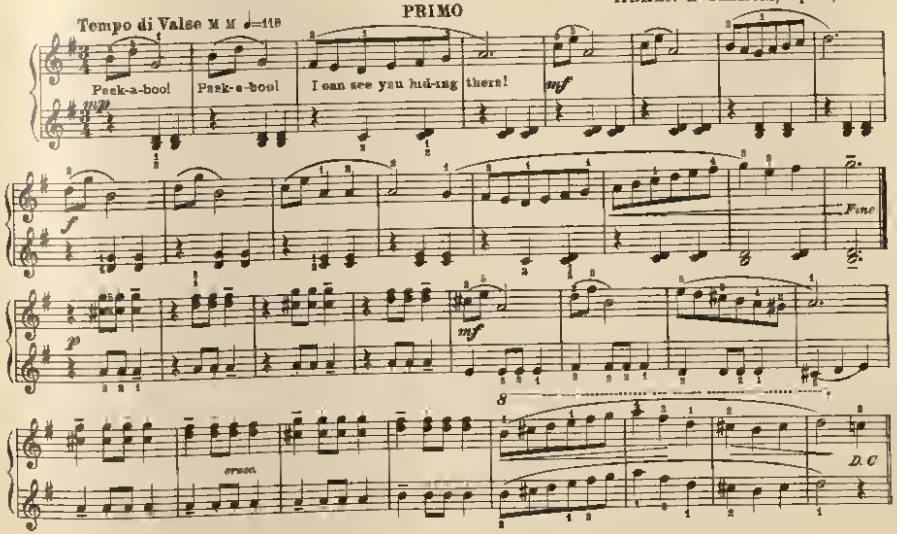
PEEK-A-BOO!

WALTZ

PRIMO

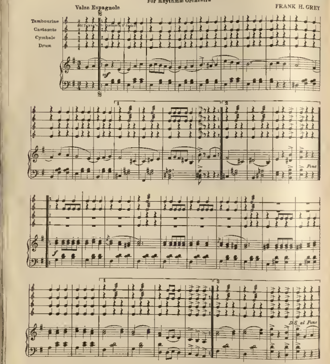
HELEN L. CRAMM, Op 37, No 1



ECHOES OF SEVILLE

For Rhythmic Orchestra

Valse Espagnola FRANK H. GREY



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EDUCATIONAL NOTES

on The Etude Music

By EDGAR ALDEN BARRELL

Pastels by Frank H. Grey

Here is a rather easy waltz [illegible] The right hand [illegible] part play [illegible]

Observe [illegible] the composer varies the [illegible] by introducing now and then [illegible] curved phrase lines. This distinction must be made.

Here is a point which some of you may fail to notice [illegible] indication at the whole waltz is [illegible] This is because the piece represents [illegible] colorings [illegible] brilliant and fairy [illegible]

Twilight on the Hills, by George S. Schuler

Most of this twilight sketch is built upon the principle of [illegible] octaves. Play gracefully [illegible] notes which represent a melody [illegible]

The [illegible] the composition contains a bit of easy [illegible] work by way of variety.

[illegible]

Summer Days by Willi Lautenschlaeger

[illegible]

Mr. Lautenschlaeger, prominent among the [illegible] German piano composers, lives in Berlin.

The Convent Bell, by Paul Valdemar

[illegible]

Polonaise, by Helen L. Cramm

Certainly in the forefront of American women composers is Helen L. Cramm, a descendant of [illegible] Martin Luther. Miss Cramm lives in Haverhill, Massachusetts [illegible] The present Polonaise, or Polish dance, [illegible] gift for melody. [illegible]

Fairy Harp Song, by Ella Ketterer

The harp, a very old instrument [illegible]

Miss Ketterer is a New Jersey [illegible] teacher of prominence and a composer whose [illegible] piano pieces find a wide audience.

All Souls' Day, by Franz Schubert

Here we have an easy piano transcription of one of Schubert's most appealing songs. The text of the song is in the nature of a hymn celebrating the feast of All Souls.

Play slowly and smoothly, striving to create a feeling of solemnity.

[illegible]

Prelude-Arabesque, by James H. Rogers

[illegible]

[illegible]

Lyric Valse, No. 2 by Eduard Poldini

You will recall the first of these two lyric waltzes which [illegible] M. Poldini shows the richness of his melodic vein and the authority of his workmanship.

[illegible]

The last eighteen measures comprise the coda [illegible]

Play with emotional intensity and with smoothness. [illegible]

Caprice, by Gustav Klemm

Mr. Klemm studied music with Victor Herbert, Gustav Strube and other well known musicians. [illegible] World War. He has been, since 1925, the Program Supervisor of radio station WBAL in Baltimore, Maryland. He has composed a large number of excellent songs, piano pieces [illegible] and orchestral works.

The present song, though short, is as complete and [illegible] as, for example, a brief Prelude by Chopin. [illegible]

Youth and Spring, by Irving A. Steinel

This is one of those [illegible] spring glad songs which singers and audiences [illegible] Because of the rapid tempo [illegible] must be quick and forceful. [illegible]

Commencing with the words "On the great earth's free [illegible]" there is a short section in B-flat minor, though virtually all of the song is in D-flat major.

Home Again, by Gertrude Martin Rohrer

There is much tenderness and [illegible] in this song [illegible]

Anyone who has been separated [illegible]

Dance of the Imps, by Irene Marschand Ritter

Miss Ritter is a Philadelphian who has [illegible] Here we have a [illegible] arrangement of a splendid polka, a dance of Bohemian origin, always in 2/4 time. [illegible] adds a great deal of brilliancy to the piece and [illegible] during the performance.

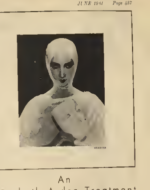
Berceuse, No. 2, by Felix Renard

We take it that most of you know what berceuse is: a French word meaning "cradle song." It is derived from the verb bercer, to rock. A charming lullaby [illegible] is this one from the skillful pen of Felix Renard. [illegible]

[illegible]

Pierre Renard, who edited this piece, was one of the great violinists of the past [illegible] An account of his career will be found in every good musical dictionary.

(Continued on page 480)



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AT HOME

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For members of the National Federation of Music Clubs Miss Arden suggests the convenience of her San Francisco Salon—522 Powell Street—where they will be cordially welcomed. For an appointment at the hour you prefer please telephone Sutter 1836.

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THE SINGER'S ETUDE

Edited for June by

FRANTZ PROSCHOWSKY

It is the ambition of THE ETUDE to make this Singers Department "A Singer's Etude" complete in itself

Tone Thinking Relative to Culture

TONE THINKING Classes have always played an important part in the writer's investigation of the singer's problem.

The origin of voice starts with the origin of man. Consequently it is the work of our Creator and is perfect. The human voice, when used in accordance with nature's laws is a flawless instrument. This is true equally in speaking and in singing. Through correct "Tone Thinking" we find nature's way to sing the only indisputable, self-asserting, correct manner of using the voice.

The human voice is particularly potent in demonstrating the workings of the intellect. Intellect, as we use the word is the coordination of what we perceive through our five senses, or concepts registered on our memory. I should like to call memory our sixth sense. Memory is the corner stone of our intellectual structure.

The use of the human voice is very simple if we understand nature's laws pertaining to the voice—spoken or sung. Through the sense of hearing we control the mechanism used in producing our spoken voice and its extension the singing tone.

All emotions thoughts and desires conceived in the mind take form ready to be expressed through "tone thinking."

Through a physical mechanical device, mentally controlled we are able to convert our exhaled breath into sound to which we give form. We call these forms vowels. They are as definite to our sense of hearing as visible forms are to the eye. For example the vowels a, o, i are as familiar and concise to our aural sense as a triangle or a square is to our visual sense. What actually happens to the breath while being moulded into vowels acoustically through the larynx we call articulation. Articulation then, is the converting of breath into sound. This is controlled by the mind through the sense of hearing. Hence the controlling factor in giving expression to the intellectual content through sound is "Tone Thinking."

The Breath Box

ALL RESONANCES are originated in the larynx. The larynx with its vocal cords mentally controlled produces intonation volume, vowel form and tone color. Correct "Tone Thinking" subconsciously makes the singer breathe rhythmically, mathematically and artistically. Fundamentally the art of breathing for singing—tone production which does not waste breath—is based on perfect inner hearing or "Tone Thinking."

Through correct "Tone Thinking" we attain all the ideal qualities of perfect singing: range without effort volume without forcing pianissimo with marvelous floating skull resonance diction equal to the most distinctly spoken voice and expression and tone color reflecting the most subtle moods and emotions in the realm of our imagination.

The study of singing is often encumbered by illogical inconsistent and therefore false theories. Thousands of failures prove this to be true. Man-made breathing methods produce self consciousness, the death foe to the art of singing. Only those who are willing to find their knowledge in "nature's way to sing" can attain perfection.

Now vowels or sound forms are the result of speech evolution and man today can do little else in respect to them than learn nature's immutable laws regarding the hearing of the voice through vowels. This is the important factor because perfect vowel sounds cannot be produced with wrongly adjusted vocal organs.

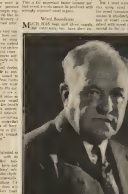
Word Boundaries

MUCH HAS been said about vowels, but consonants, too, have their importance and distinctive character in that they are used to begin, divide and terminate our words. They are produced by the lips by the tip of the tongue and front of the hard palate by the root of the tongue and the arch of the soft palate. But aspirated and nasal consonants must not be forgotten. There is the vowel consonant w which is formed by an aspirated h followed by the vowel oo—as in the words *where, what, why, when*. The nasal consonants n and m are made with the tip of the tongue and the hard palate and lips, blocking the oral passage and directing the sound into the nose.

But I must warn against existing theories using nasal consonants in training for vowel formation. Nasal consonant resonance is absolutely *devoid* of any proportion of vowel resonance; nasal resonance mixed with vowel sound is not only detrimental to both, in fact destructive of the purity and beauty of the vowels and the voice.

Breathing, the first vital function of life, is a most natural process. Let me compare breathing to another natural act of our bodies, that of walking. We know that our legs move from the hips to the toes but we do not consciously think of their movements. They are automatically controlled through the reflex action of our minds coordinating with the rest of our bodies. If we live and walk on even roads our legs are perhaps less developed than if we live in the mountains and have to climb and carry our bodies under more strenuous conditions. Muscular control develops according to the demands made upon it.

In breathing muscular control is increased through correct use of the voice. In singing, tone is breath and breath is tone. But, as tone is judged and perfected by the sense of hearing, the direct development of the breathing apparatus is a sequel to the correct use of singing voice.



FRANTZ PROSCHOWSKY

The Mechanics of Breathing

WE ALL know that every time a breath is inhaled the floating ribs, abdomen and chest expand to make room for the inhaled breath while the diaphragm sinks. These movements respond most spontaneously if we are not guided by erroneous preconceived ideas of needless breath dimensions but instead use a tone that does not waste breath.

I make this statement because all the breathing exercises or training of mechanical breath control will never suffice for a singer young or old, whose fundamental tone is breathy. Breath control can develop only with a tone that does not waste breath, and, conversely, a resonant tone develops correct breathing spontaneously and ample for all demands.

Young children especially love to hear the sound of their own voices. In the majority of cases the child voice has a decided ring which is the result of natural tone production. But if the teacher in his desire to have the child sing softly permits a tone which is breath wasting, he is making a mistake no matter how well meant is this instruction. It robs the voice of the ability to sing both soft and full tones and worst of all it lays a wrong foundation in the very grades and ages of the child's life which should be utilized for building corner stones for the future.

All breathy singing of unmusical sounds kills the vitality of the voice and makes intonation uncertain, diction indistinct and dynamic climax impossible. Singing is either right or wrong and, as singing is fundamentally for the ear it must be judged through hearing. Perfect singing includes volume without forcing diction so distinct that the listener may understand without any conscious effort, intonation, spontaneity, expression and variation in volume without a resorting to the two extremes of whispering or yelling. All of these good qualifications are readily found, preserved and developed if we do not depart from the logical laws of nature.

Nature's Way

NATURE when she invested the normal human being with a voice likewise gave him the way to use it. We must preach natural simplicity based upon an understanding of nature's laws which preclude man made fads and artificialities. These rules should never be overlooked. Perfect articulation and diction are fundamental aspects of all correct singing, whereas breathing largely develops through correct use of the voice, this again being based upon correct thinking and hearing of the vowel tone. I call it tone-thinking. May I repeat, in order that it be not forgotten, that pure vowels cannot be produced with wrongly adjusted vocal organs. The teacher of voice must therefore train himself to hear pure vowels.

Sung vowels are the counterparts of spoken vowels provided that the speech is correct. The vowels we sing must be understood independently of spelling. We must sing as we speak, not as we spell. The adjustment of the singing voice is identical to that of the speaking voice. This is perhaps the most tangible point we can give the teachers, especially those who teach young children.

The entire future welfare of our country and indeed of the whole world is entirely dependent upon the education of the child. The influence of our schools, both public and private, on the cultural growth of the nation, cannot be overestimated. Let us therefore present to children of all ages the subject matter of voice production in its most perfect, beautiful and exquisite form. Our manner of speaking and our language must provide our little ones with an example of what culture from within may do for ones voice—which is a means of expressing the intellect. Only through mental development and education which is best furthered in the schools can we help to solve the world's greatest problems today. This we may do by creating a love for such endeavor and a thorough understanding of our difficulties both imminent and remote. The study of the human voice can do this because it offers a universal appeal. What people does not express itself through song? Music is an international language, and can serve as a bridge to join us all together in mutual understanding.

"Nature's way to sing" is open to all who are able to understand and use it. The principles that I have explained will help any logically thinking student or teacher to form clearer and more natural concepts regarding the use of the human voice. This same voice is capable of presenting our intellect. And intellect is the basis for everything pertaining to culture or daily life, here in the remotest corners of the world and in the yet unexplored realms of the future. This noble work is bound to bring ever greater results because it is based upon fundamental truth.

What of the "Made" Voice or the "Phenomenal" Voice

WE FREQUENTLY hear the expression, "a made voice." Such a thing does not exist. To make people sing without a voice is impossible. However at times we might believe that we had made a voice but we have not. When Nature has not given the individual the ability to carry a tune with some conception of vocal sound the task is useless but, if there is something to start with a certain musical taste or instinct, we may develop singing at least to some extent. To expect that such a voice can later compare with a voice that by nature has rare volume and quality would, however not be fair. Any voice no matter how inferior can, with correct guidance, improve, but to assure (as is often done) that anyone can learn to sing and have a fine voice is wrong. Such statements usually have their source in the bag of tricks of a professional charlatan.

To be a singer one must have first of all voice. The voice called the "phenomenal" voice is no doubt, the rarest musical gift. Thousands of voices are termed "phenomenal" but most of them are very far from it. Real phenomenal voices go down in history. Of the thousands of singers whose names are on men's lips today there are only a few who will go down in history. The greatest tenor within the memory of the average man is Caruso. His records, whenever played, will always be outstanding examples of God-given phenomenal voice and deep felt sentiment. No matter how near other singers have come to his standard, up to the present time none has actually reached it. Among female voices we have no records of Jenny Lind or of Christine Nilsson, and the records of Adelina Patti's voice made in the latter days of her career do not do justice to her but still these names remain, a testimony to the true phenomenal voice. To be phenomenal is not a necessity nor can we make ourselves so, but we can with diligence develop and refine the talent that combines a beautiful voice intelligence and innate artistic feeling.

Voice Troubles. Pianissimo

PIANISSIMO and *mezza voce* are the pearls of the singing art, the much sought treasures of every singer the embodiment of freedom and perfection in singing. And yet how few are the singers who have absolutely legitimate *pianissimo* and *mezza voce*! Why should they be so difficult of achievement? Is it that every singer strives to do something to make them "happen"? With men we hear falsetto as a substitute, with women a breathiness or "steam whistle" quality which amounts to the same thing. In the simplicity of these effects lie their greatest difficulty as well as their greatest charm.

I do not believe that a knowledge of the vibratory surface of the vocal cords and the changes that are involved in producing a *diminuendo* will necessarily be of value to a student seeking to cultivate *pianissimo* or *mezza voce* but a simple picture may not be unproductive of good results. The vocal cords are the vocal lips which articulate the vowel sound. Let us consider them first vibrating while producing a tone of normal size. If the tone decreases in size the length of the part of the vocal lips vibrating also decreases and, in consequence the corresponding amplitude of the vibrations.

Wrong or forced breathing and wrongly used nasal resonance are obstacles to this simple mechanical action. Let us suppose,

(Continued on page 452)

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THE ORGANIST'S ETUDE

Edited for June by

ORLANDO A. MANSFIELD

Mus Doc F R C O, F A G O

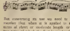
It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

Phrasing

AFTER MORE than [illegible] of a century's experience [illegible] producing and examining, the writer has reluctantly come to the conclusion that very few musical students have a clear idea of what phrasing really means. Accordingly, at the risk of being considered egotistical, he will quote from his recently published book on the "Rudiments of Music" his own definition of the term. This is to the effect that phrasing may be defined as "the correct observance of the connection and disconnection of sounds with the relative degrees of force or accent required for their artistic rendering."

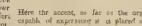
Of course the most important sign connected with phrasing is the slur, a sign too well known to need detailed explanation as regards its appearance.

Ex. 1



But concerning its use we need to remember that when it is applied to two notes of short or moderate length or to two notes of which the first is greater than the second it denotes that the first note is to be accented and the second shortened Ex. 1 (b). Thus the slur often overrides the regular accent of the measure, since [illegible] falls upon the [illegible] temporarily transferred [illegible] beat.

Ex. 2



Here the accent, so far as the organ is capable of expressing it, is placed on the notes marked with an asterisk.

But when the second of the slurred notes is longer than the first, the second note is still shortened but the ordinary accent of the measure obtains.

Ex. 3

Here the second (upper) C is both accented and slightly shortened. This is the case in the first movement of Mendelssohn's "Second Organ Sonata" and in the pedal part of the first variation of the *Choral* in the "Sixth Sonata."

When, however, the slur connects more than two notes it is usually a mere sign of *legato*, the last note not being shortened unless it is an accented note (see Ex. 1 c) or a note immediately following the accent (see Ex. 1 e), the latter forming the so-called "feminine ending." Of course when the last slurred note is the first of two or more repeated notes this last slurred note is shortened as shown in Ex. 1 a. Confirming our previous statement that when the slur ends [illegible] on an accented [illegible] note is not shortened [illegible] sign of *legato*, we note that Mendelssohn originally wrote the first measure [illegible] Ex. 1 thus

Ex. 4

Here of course there would be no break whatever at the A, the last note under the slur, because A is unaccented.

Unfortunately, although the system outlined above was, in substance, that practiced by the great classical masters, yet many of the slurs to be found in the original edition or reprints of Mendelssohn, Smart and other writers of the last century "were put in to indicate roughly the general legato rendering," to assist the eye in reading, or as others seem to think, "to give the music a more finished appearance," the slurs as a rule running from measure to measure.

Several editions of Mendelssohn with the phrasing indicated in the modern style, are now available and, in the case of Smart, the writer of these notes has just edited an edition in which the phrasing has been most carefully inserted in accordance with the method outlined above. This edition is published by Messrs Paxton of London.

By the old English and Continental organists and in old Organ Schools such as those of Schneider and Lemmens [illegible] understand [illegible] was never [illegible]. The formula of the old school organist [illegible] says Mr F G Edwards "Place your hands on the keys and keep them there till you are obliged to lift them off." In confirmation of this statement Mr Edwards relates that he once [illegible] James Turle (1802-1882) [illegible] new organ erected in a London church in 1876. The sometime organist of Westminster Abbey "extemporized upon the Great Diapasons in a masterly manner for some minutes but, says Mr Edwards, I do not think he lifted his hands from the keys once during the whole time. Suspensions, resolutions and imitations were there in rich abundance but of phrasing, there was hardly any trace."

Evidently our author introduced this story in order to "point a moral." We cannot do better than conclude with his words which are to the effect that "the only available means of marking the phrase sections upon the organ" is by lifting the hands from the keys. Then he says, "I cannot too strongly impress upon my younger readers the importance of this principle. If they will always carefully follow it out they will acquire a lightness and elasticity in their playing which will invest it with a new charm and which will be in strong contrast to the monotony resulting from invariably gluing the hands to the keys. One is a musically performance, emotional, artistic, and full of soul; the other is a dreary mechanical business equal only to the efforts of a barrel organ grinder."

The "Organ Touch"

AS NOBILITY has its obligations and wealth its responsibilities so such inventions as are generally acknowledged to be genuine improvements demand increased efficiency and operative skill from their recipients or beneficiaries. A remarkable instance of the accuracy of this statement, trite and obvious though it may be, is found, musically, in the case of organ construction. Here the wonderful progress in this respect which has been made during the last century has necessitated a corresponding advance in the general technic and manipulation of the instrument.

In the matter of manual touch this forward movement has been particularly noticeable, the more so because upon the older organs variety in this respect was almost unobtainable owing to the heaviness of the action. This defect not only necessitated considerable physical exertion to secure adequate key depression but called for a variety of pressures in accordance with the demands made upon the wind chest, the touch when the full organ was in use being much heavier than that required when softer combinations were employed. Also the touch upon the Great manual was far more weighty than that on either Swell or Choir, and this to such an extent that organ students were enjoined with reason to adjust their touch to that required for the heaviest manual even when playing upon a keyboard possessing a lighter mechanism than that of any of the other rows of keys.

Further difficulties were caused by the larger pallets and greater wind supply demanded by the bass octaves, also by the use of manual couplers. The one rendered equality of touch almost impossible. The other prohibited varied and rapid execution.

Enlarged Scope of Organ

ON THE modern organ all this is changed, the touch of an instrument with pneumatic or electric action being as a rule, almost as light and quite as even as that of any grand piano. Thus delightful pleasure is substituted for physical exhaustion and irritability and the performer's chances of easeful and smooth execution are marvelously increased.

Hence, to take only the matter of tempo, the recital organist is expected to be the equal of a professional pianist. This he cannot possibly become without sound pianoforte practice and the intelligent study under a competent teacher of scales (especially those in double 3rds and 6ths), arpeggios (in close and extended positions), chords and other technical exercises and keys and effects.

As Mr Ellingford, the present organist of St George's Hall Liverpool, writes in his text book, "The Organ," "It is of the utmost importance and of the greatest advantage to anyone contemplating the study of organ playing that independence of finger movement, facility in playing scales and arpeggios both *legato* and *staccato* at a moderate tempo and the ability to play moderately easy pieces on the pianoforte should be attained before the study of the organ is begun." By far the larger portion of the bad manual playing often heard from otherwise acceptable organists is due to the lack of this pianoforte training. "Such training," says Mr Ellingford, "should be applied to organ manual playing whenever possible or practicable, in order to ensure a clean and clear technic" and to act as "a safeguard against the abuse of changing fingers upon a key without repetition of sound, a practice which, in organ manual playing, has become a most pernicious habit."

Here, although the discussion of manual fingering is somewhat foreign to the purpose of this article, we may observe that, for the avoidance of the undue use of "fingering by substitution," there is no better method than the practice of scales in double 3rds and 6ths without change of finger by which method the longer fingers are trained to pass over the shorter, the only trace we have left in modern keyboard technic of any of the practices of the old harpsichord players.

A More Varied Palette

ANOTHER advantage afforded by modern organ action and one which every competent organist is expected to turn to good account is that of variety in touch. This, on the piano is secured by various methods of "attack" as well as by the different systems of release of the key. But on the organ as Mr Ellingford observes, "varying the finger pressure at the organ keyboard does not make the slightest difference." Here, then, and for a very short time only, the technic of the organ and of the pianoforte part company. All authorities, however, agree that the depression of the key must be prompt and rapid in order to avoid what Dr Eaglefield Hull, in his treatise on *Organ Playing* terms, "a very squeaky tone-production" instead of a polished treatment of sound." Also it is generally held that the organ keys should be pressed and not struck, the *legato* according to Dr Clarence Dickinson, in his "Technic and Art of Organ Playing" being acquired by "keeping the fingers always touching the keys."

From this opinion the writer of this paper begs leave to differ. His native modesty would never permit him to think of himself as an "authority" but after many years of organ playing and teaching he has come to the conclusion that a certain amount of finger action—high, straight, and rapid—is essential in all scale and arpeggio passages involving *staccato* effects or requiring brilliancy, also in certain *legato* figures and chordal groups in which are demanded prompt attack and clear part progression.

Passing on to the question of key release we do not only [illegible] agree with pianoforte technic but also find that with similar methods we can, on the organ, produce greater effects. This is because apart from the question of resonance or echo in large buildings the release of an organ key means entire cessation of sound in the [illegible] to some extent on the piano [illegible] to the more or less retarded [illegible] of the strings. Here we observe that every kind of release must be absolutely prompt, the length of the detached note or chord varying according to the degree of *staccato*. Thus the *staccatissimo* note or chord receives about a quarter of its written length, the ordinary *staccato* about a half, the *mezzo staccato* about three-quarters and so on. As the French organist, C. M. Widor, asserts, "The organ is a wind instrument; it requires opportunity to take breath."

In the case of single notes the release is usually effected by a sharp raising of the finger, but in the case of chords and often in the case of a detached note at the end of a phrase, the release is from the wrist, the hand flying backwards at "an angle of about 45 degrees with the wrist as a pivot.

The Rapid Release

IN THE case of chords, whether powerful or otherwise, but especially in the former case, the release must be rapid and downwards, so rapid, says Dr Dickinson, "that the hearer is not conscious of any notes hanging on after any others. Even a poor downward release will be less noticeable than the overhanging of an upper note which is certain to sound thin and insistent." Concerning this method of release Dr Hull asserts that "a great deal of practice is necessary before one can hear its full advantage" which is that it "deletes the higher and more resonant harmonics," and is the more necessary seeing that "even when the notes are supposed to have been taken off altogether, the feat is very rarely accomplished." Lastly, Dr Hull confirms the statement made in our initial paragraph, by saying "No other musician has such complete control over a large tone mass as the organist, and with the increased responsibility naturally more finish is expected."

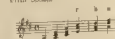
Accent

IN OUR "Phrasing" something was said about accent. This, as may be inferred from what we have stated in our article on "Touch" cannot be produced by increased finger stroke or by any variation thereof or by finger pressure, as on the pianoforte. Consequently many otherwise well informed people have declared accent on the organ to be an impossibility. For instance, Professor Percy C. Buck, in the latest edition of "Grove's Dictionary" declares that apart from the Swell Pedal no accent on the organ is obtainable. Such a statement as this makes us rub our eyes and wonder whether we are living in the 20th or in the 18th century, also whether the numberless accents we imagined we had employed were not after all some mild species of aural delusion.

From the state of bewilderment we are rescued by Dr Clarence Dickinson who stoutly declares that "the assertion that no accent is possible on the organ is absurd, and its effect in application would be deadly." If, then, accent upon the organ is, to use the words of Milton, not an "absolutely dead thing but something which contains "a potency of life" in it, how can it be obtained? Not by "incessant pressure," says Dr Dickinson but in addition to "the sudden partial opening and closing of the Swell Pedal," by holding back from the attack of the notes or chord a barely appreciable trifle, "which caute catches the attention of the ear and as a perfect effect of accent, the slighter the reparation, the lighter the stress." In some case accent may be produced not so much by a delay before the note or chord as by holding either of these "a barely appreciable fraction longer than its face value."

With this attitude agrees the statement of the eminent Parisian organist C. M. Widor to the effect that upon the organ all accents are dependent upon rhythm. Says he "You may bear upon the keyboard with the weight of pounds, with all the strength of your shoulders—yet you will gain nothing by it. But delay by the tenth of a second the attack of a chord, or prolong this same chord the very least, and judge of the effect produced! Upon a manual not provided with a Swell box one may obtain a *crescendo* without the aid of a mechanism of any kind, by the simple augmentation of the duration allowed successive chords or detached phrases."

We take it therefore, that accent can be obtained upon the organ, but by means rhythmical rather than merely technical. Thus in the following from Mendelssohn's "Fifth Sonata"



while all the chords except the last should be played crisply by shortening the one at (a) and especially that at (c) also by a very slight dwelling upon that marked (b) we may secure an accent at (b) and also one at (d). Other passages will doubtless suggest themselves to the student for similar study.

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A Time-Saving Method to Keep Up Old Pieces

By Anna Mary Moon

An hour a day for practice! How little, considering the number of pieces one would like to keep up!

But since this is all some students can afford it is well to look over the music and decide which pieces need more practice and which less. A list of three classes, the easy, the medium and the difficult may be made out. Simple pieces can be kept up by playing them once a month. This is class 3.

The plan of playing the first piece on top of a stack of music, then placing that piece, when reviewed, at the bottom of the stack is a good one, except that by this method one plays the simple pieces as often as the more difficult ones thus losing valuable time.

The difficult numbers, class 1, should be played at least twice a week. They should of course be played slowly in practicing, the student only occasionally playing a piece in the correct tempo.

Class 2 should be the pieces of medium difficulty and should be played once a week.

The following classification, for instance, enables the pianist to keep up forty pieces.

Class 1

Monday and Thursday

The Fauns	*Chaminade*
Romance	*Schumann*
Liebestraum	*Liszt*
Nocturne, Op. 15, No. 2	*Chopin*
Nocturne, Op. 55, No. 1	*Chopin*
Spring Song	*Mendelssohn*

Tuesday and Friday

Prelude	*Rachmaninoff*
Cavalier Fantastique	*Godard*
Butterfly Etude	*Chopin*
Impromptu	*Reinhold*
Moonlight Sonata	*Beethoven*

Wednesday and Saturday

Waltz	*Chopin*
Polonaise	*Chopin*
Moon Shadows	*Roy Smith*
Sonata Pathétique	*Beethoven*

Class 2

Monday

Serenade	*Liebling*
Rustle of Spring	*Sinding*

Tuesday

Romance	*La Forge*
Staccato Etude	*Friml*

Wednesday

Prelude, Op. 28, No. 3	*Chopin*
Prelude, Op. 28, No. 1	*Chopin*

Thursday

Song Without Words	*Saint-Saëns*
Liebeslied	*Kreisler*

Friday

Gavottes	*Godard*
Impromptu, Op. 90, No. 4	*Schubert*

Saturday

Four Humoreskes	*Grieg*

Class 3

Monday

To A Wild Rose	*MacDowell*
To A Water Lily	*MacDowell*

Tuesday

Humoreske	*Dvořák*
Serenade	*Schubert*

Wednesday

Nocturne	*Schumann*
Melody in F	*Rubinstein*

Thursday

Prelude, Op. 28, No. 15	*Chopin*
Prelude, Op. 28, No. 20	*Chopin*

Friday

Will o' the Wisp	*Jungmann*

Saturday

The Swan	*Saint-Saëns*
Kenyon Capers	*Roy Smith*

Musical Books Reviewed

Songs of Cathay

By T. Z. Koo

O the lure of "The Celestial Kingdom" of days gone by, the Republic of China that now is! What intriguing of interest is worked by the waking of legends that run back a [illegible] before any now-existing [illegible] civilization.

And here we have the results of a "labor of love" which a [illegible] of Young China has devoted to the acquainting of the Western World with the folk-songs of his native people. Songs of [illegible], songs of nature, songs of marriage, chants of the temple and hymns of war, songs that breathe the [illegible] of the slave girls, the [illegible] of street urchins, the cry of orphans, the wailing of beggars and the crooning lullabies of mothers; all these have been reverently gathered and translated as nearly as possible into Western notation. Thus is the heart of China's masses more sympathetically revealed than would be possible through almost any other medium.

Students of folk and national music will find in "Songs of Cathay" a rare treasure.

Pages: 38.

Price: $1.25.

Publishers: China Institute in America.

The Concert Goer's Library of Descriptive Notes

By Rosa Newmarch

Volume I

Those of us who have arrived at a symph[illegible] or concert "just in time" and have tried to screw up our wits during the few short minutes the orchestra takes for tuning up its instruments know that the mechanism of the mind is less adjustable than that of wood and brass and that an annual of last minute skimming of program notes and gathering of biographical data can put us on speaking terms with an [illegible] Symphony or an Othello Overture. As a [illegible] in all [illegible] Miss Newmarch's book [illegible] the masterpieces of [illegible] is a book to have on the [illegible] bookshelf where it can be read after [illegible] thoroughly.

Some thirty of the world's masterpieces of musical literature are discussed, with a [illegible] rarely achieved in such analyses and [illegible] interesting [illegible] surrounding the composing of each are related. The symphonies, [illegible] and concertos are considered movement by movement with all the interplay of the various instruments vividly [illegible].

Pages: 127.

Price: $1.25.

Publishers: Oxford University Press.

Tap Dancing

By Marjorie Hillas, M. A.

Here are very definite directions as to how to tap four different tap "routines." A page or two of definitions of terms help in making the directions clear to the uninitiated, though we imagine some practical experience with tap dancing would be necessary before one benefited greatly from the contents of this book. However after a glance at page IX we know what a "brush" and a "shuffle" and a "flap" are, and we are almost encouraged to try the "Waltz Routine" and the "Eccentric Tap Routine" ourselves.

We have an idea that page VII which enlightens us as to the difference between clog dancing and tap dancing should not be hurried over in the student's anxiety to get on with the dance.

Price: $1.00.

Pages: 50.

Publishers: A. S. Barnes and Co., Inc.

Organ and Choir Questions Answered

By Henry S. Fry, Mus. Doc.

Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. My calling is that of a church organist. My nine-teen [illegible] the best training within reach of an ambitious and diligent girl aged twenty-two. It was my privilege to study organ about six months and at the same time serve as organist of an Episcopal Church school in return for practice and use of organ. Since that school is discontinued I have not been able to find any such opportunity in the neighboring towns. I wonder if I might not find more promising situations in your city or some city more noted for its musical culture than these without a radius of [illegible] the mood miles from here. By June, [illegible] I shall have [illegible] hundred dollars. Would it be wise for me to try coming north to study, beginning with that amount, and support myself as I do again? Would it be better for me to teach next year before attempting forth a [illegible] study.—D. Y.

A. We would not care to take the responsibility of recommending your coming so great a distance on the amount of money you name. The change might turn out favorably for you and it might not. We would suggest that you continue your work in your present location until you have accumulated an amount which might justify your taking the risk. If you are exceptionally talented you might secure a scholarship in some one of the musical institutions offering such privileges.

Q. Will you kindly advise me whether or not the specification enclosed constitutes a well-balanced organ? From this specification what stops should register [illegible] I am a beginner I have trouble in selecting proper stops for the various registrations indicated, fearing that I have them too loud for the specified registration and yet hesitating to use the same stops over and over again.—E. B. K.

A. The specification is fairly well balanced though lacking some desirable features of a church organ, such as Great Octave, Mixture stops and so forth, which emphasize some lack of brightness in [illegible]. For pp effects you might use the Aeoline (Swell organ) or Dulciana for p [illegible] combinations of two or more soft 8 ft. stops—perhaps a Flute 4' added depending on [illegible] quality. If the Swell organ Diapason is a soft toned stop (we are assuming that it is the same as the Great Organ Diapason) it might be added where more "body" of tone is required. For mf passages Great organ Diapason might be added with the expression shutters open if the stop is enclosed. For f passages the Oboe and Horn might be added and for ff passages full organ, omitting soft strings, Celeste and Vox Humana. You cannot well avoid using the same stops frequently as certain combinations will prove useful many times. Variety can be made in the use of solo stop effects. Octave couplers may also be used judiciously in your combinations.

Q. Will you please advise me what study book should be used with or following the Dudley Buck studies "Pedal Phrasing"? Also I should like to know of a few [illegible] or numbers of medium difficulty which would be suitable for a pupil's recital.

A. For study books we suggest "Master Studies for the Organ," Carl; "Studies in Pedal Playing," Nilson; "Eight Little Preludes and Fugues for Organ," Bach. For the pupil's recital you might consider "Second Sonata," Mendelssohn; "Grand Chœur," Guilmant; "Suite Gothique," Boëllmann; "Concerto in G Minor," Camidge; and other Sonata and Suites by Rheinberger, [illegible], Rogers and Tremblay.

Q. I have been trying to take stock of myself musically, so that I might get a lot out of my practice time. I have drawn up the following questionnaire and would appreciate your suggestions as to a more scientific way of doing it, also any points you can give me on correcting my time and rhythm reading. I have studied for a number of years but now have to "go it alone." The questionnaire follows:

ORGAN WORK

1. Is my technic improving? Can I play the notes more accurately and fluently than formerly?
2. Is my playing improving? Do my pieces sound better as played?
3. Is my taste improving? Am I playing the kind of pieces I should be playing at this time?
4. Is my plan correct? Am I planning to learn pieces suitable for my [illegible]?

CHOIR WORK

5. Does the choir attack, release, shade and so forth any better than it did a year ago?
6. Is the grade of music as hard and as good and better than it was?
7. Have the choir like the better class of music any better than formerly?
8. Does it take its important part in the service any more seriously than it used to?
9. Am I getting it [illegible] to [illegible] the leader?—Diapason.

A. If you feel that you can register a favorable answer to each of your questions, it would seem that you are on the right track. In connection with your organ playing we suggest the following as a very important feature—often missing: "Is my playing of a character rhythmical enough to go over with my audience?"

As to conserving time, the great thing is CONCENTRATION both in practicing and reading. Do not confine your reading to musical subjects only. Broaden your viewpoint by securing information on other subjects.

Q. I am writing to ask your opinion on a vital question which no doubt comes up in almost every church some time or other. I have decided to become an organist but first I am going to obtain a [illegible] piano technic. While I am studying piano [illegible] I thought it might be of advantage to take organ lessons while we have our present organist in the church who is [illegible] and L. T. C. M. and a very fine [illegible]. There were three applicants for organ lessons but the organist did not have permission to teach. He applied to the vestry [illegible] of the church for permits [illegible] after discussing their decision [illegible] that the organist might have [illegible] who would practice only where he [illegible] the church. There are two of us taking lessons and we have been practicing [illegible] each lesson. As I cannot afford to [illegible] lesson each week I only get an hour [illegible] practice. The organ is a two manual [illegible] condition. Will you be kind enough to give your opinion on practising [illegible] organ without the supervision of the organist?—W. Y.

A. If the [illegible] of your [illegible] can be arranged so that the time will be spent strictly in practice of your lesson material we see no reason why you should not be allowed to practice in the absence of the organist. However, if the church authorities will not agree to allow this we do not see that you have any remedy unless some other instrument is available. It will certainly be difficult for you to make progress under such conditions, though, of course with concentration something can be accomplished in two hours.

Q. In these times there appear to be many good musical instruments [illegible] and I have a suggestion which I wish to submit to you for an opinion as to whether it is worth developing. The idea is a portable organ built by enclosing a set or sets of reeds in a [illegible] played from a keyboard, the box to enclose also a [illegible] microphone connected to powerful amplifiers and dynamic speakers. Of course the tone quality would be limited, but it might serve some purposes.—S. H.

A. Your query perhaps should be submitted to a radio expert. We see no reason why the idea cannot be developed, but we feel organ tone is not very attractive the use of the instrument is likely to be quite limited and we would advise careful consideration before deciding to promote the idea.

Q. Often I am called on to play at a special service requiring a prelude of a festival character. At a recent one I played the Finale from Widor's "Fourth Symphony." I shall be expected to play at another in the near future and will need something "big." Will you give me the names of at least twelve pieces of about that grade in the Symphony? and of a majestic character? Please also name a book which contains good church preludes. Please give me only one choice—your choice perhaps of many.—L. S.

A. For your Festival Preludes we suggest the following:

Finale to "Sixth Symphony"	Widor
Concert Overture	Maitland
Coronation March	Tschaikowsky
Choral Prelude on "Andernach"	Willan
Cathedral Strains (from Suite)	Bingham
Festival Prelude on "Ein Feste Burg"	Faulkes
Festal Piece	Sears
Hosannah	Dubois
Festal Mars[illegible]	Faulkes
Suite Gothique	Boëllmann
Toccata from "Fourth Symphony"	Widor
Variations de Concert	Bonnet
Grand Chœur in D	Guilmant

For a book containing church preludes we suggest:

Thirty Organ Pieces for use in Christian Science Churches, edited by Walter E. Young.

All the music listed can be secured for you by the publishers of THE ETUDE.

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Band and Orchestra Department

(Continued from page 406)

may follow each other at much shorter intervals than in adults. Force and firmness must be present but should be well concealed beneath a pleasant exterior. Perhaps the above trait may seem common but experience with high school groups will convince anyone of its importance. A teacher who is habitually "sour" will have difficulty in attracting new students to his organization. Also one who lacks a good sense of fitness in disciplinary problems will find equal difficulty in keeping his groups intact.

The teacher's many contacts with the public also demand that he have a good store of tact, especially in relationships with parents and school patrons. To an extent that is in surprising contrast to the other school subjects the parent will be interested in the musical child. The teacher must know the answers to their queries regarding their children. Very often they want information regarding music instruction outside the school or the amount of talent possessed by the child, and how best to develop the talent. Vital questions such as these must receive intelligent answers.

The organization and development of the band depend on the conductor. Therefore the personality of the man should come in for careful consideration. If all the equipment and instruments of the band are owned by the school the quality of personality may be discounted in favor of technical training but when the growth of the band is to depend on the students buying their own instruments it is necessary that the conductor have a pleasing personality. The fewer instruments owned by the school, the more important it is that this quality in the leader be sought.

Another item which might be mentioned here is the relative success in the field of regularly trained school band and orchestra leaders versus the former professional musician who taught because of scarcity of work in his chosen field. It has been said that it is easier to train a teacher to teach music than to train a musician to teach music. There are exceptions of course, but the general practice seems to bear out the theory. This is not taken to mean that the school band and orchestra leader should not be a musician but merely prefers that he be a teacher as well.

Instruments and Their Uses

Drums should be owned by the school. One set can be made to serve all instrumental organizations of the school. Instrumental classes should all be held in the same room in which band and orchestra rehearsals are held. This allows the necessary equipment to be used by all groups without its being transported from place to place. The bass drummer has been called the assistant conductor of the band. One of the most important things is to get a drummer who is wide awake and who has a good ear for music and a sense of following the conductor's baton. The best means is to try out several candidates and select two or three next best to the successful one and put them to work on the smaller drums. It is important that the one with the best sense of rhythm be given the bass drum. It is often said that the snare drum players "fake" their parts. To an extent this is true.

Sometimes it is desirable to take players from other instruments which can not be used due to overbalancing in sections and have them play snare drums. They often have a better sense of the right proportion for the *piano* and *forte* marks than the beginning drummer. If drums are taught in class with other instruments, it is best to use a pad as the regular drum encourages the other instrument players to get loud tones of poor quality from their instruments in their efforts to hear clearly.

String Technic

The strings possess such a peculiar technic that it is necessary that the instructor learn to play well either the violin, viola or violoncello. This being so, it will not be necessary to go into the specific technic of teaching and playing these instruments. Economy of time and expense of teaching beginners by the class method has been proven. The orchestra leader must see that the violin ensemble is developed as a group and that all members learn to attack and release notes at the same instant with the bowing kept uniform.

What constitutes an orchestra? Is the addition of two violins to a group of twelve or fourteen wind instruments? Care must be taken that the string quality of the orchestra is made to predominate. Otherwise, as far as one's ears are concerned, we had best call it a band. If viola players are not recruited from the violin group some pupils should start on viola. It is not necessary that the viola player learn violin first. The double bass also has a different technic and the teacher should know how to play the ordinary bass parts and know the fingering for at least the common scales.

Musical Jargon of the Radio

(Continued from page 396)

III. The Final Group. In which there may be a stretto. If the subject admits a pedal point, and a coda, any one of which may be omitted.

* * * *

Fugue, Close: In which the answer begins before the subject is finished.

* * * *

Fugue, Double: In which there are two subjects of practically equal value. Example: "I'll e [illegible] God" from Handel's "Judas Maccabeus."

* * * *

Fugue, Free: In which all rules are not strictly observed.

* * * *

Fugue, Strict: In which the rules are carefully observed.

* * * *

Fugal Chorus: In which any fugal devices are freely employed by the composer. Usually there will be a rather strict Exposition, after which episodes or materials not strictly fugal in type will be introduced. The *Hallelujah Chorus* from Handel's "Messiah" opens with pompous four part harmonies, after which the exposition of the principal subject is punctuated by the "Hallelujahs" of the heavenly host. There is the exposition of a second subject ("And He shall reign") and then comes a stupendous stretto constructed from all materials previously used.

* * * *

(Music lovers and radio friends who follow this monthly course, will find in it a kind of illuminating course of musical appreciation, which will add enormously to the zest of "listening in.")

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THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself

Chamber Music

By Hope Stoddard

NO ONE who has heard the delicious interplay of harmonies in a Schumann or Haydn quartet can hesitate for an instant to assign to chamber music a peculiarly high place in the realm of music. Orchestral playing, grandiose and sublime as it is, frequently rushes on one with the roar of a Bashan Bull. Violin solo playing is but a single fiery thread in a great web of blackness. Chamber music, however, may be likened to an interweaving of scarlet with gold and blue and purple threads. It is a matter of deft chording and gentle nuancing. It is a brilliant conversation between cultured folk.

But definitions must be tossing in our enthusiasm before we overstepped the bounds of our subject. Chamber music is that type of music, usually in sonata form, written for from two to nine players. It is never orchestral. Originally it was any music not performed in church or theater.

In the United States where the cult of bigness holds sway we have found it difficult to realize the full significance of the chamber music enterprise. Mrs. F. S. Coolidge, in giving many thousands of dollars to the cause, has made possible the erection of a building for chamber music performance and the continuance of the work by means of yearly festivals. The foundation of ensemble playing has thus been made sure and lasting. But still we live on hardly able to disburden our minds of the doubt as to whether or not Mrs. F. S. Coolidge is the wife of the former president.

To further increase our mystification there rise seemingly out of thin air, for all the earthly nourishment they get, the quartets, variously called the London, the Pro Arte, the Lener, the Musical Art and the Hart House, all doing work in their field comparable to the great symphony orchestras in theirs. And, instead of enthusiastically applauding their efforts, we pause with a blurred wonderment as to whether such groups are actually performing. If we do not pay our money down to hear them at the box office of Carnegie Hall or at some auditorium of like dimensions we feel them to be organizations only in name.

Getting out of the Rut

IN SHORT, we have got rather deep in our prejudices and it takes more than sound reproducing records and radio presentations to bring us out. So let us look over the names of quartets and other chamber music ensembles giving performances regularly in the United States at the present time. The Flonzaley Quartet and the Kneisel Quartet, which have unfortunately disbanded, we shall speak of later. Two members of the former, however, are now at the Stradivarius Quartet, namely, Alfred Pochon and Nicholas Moldavan. Here follows a list of American quartets:

Adamowski String Quartet (Boston)
Berkshire String Quartet (Chicago)
Boston String Quartet (Boston)
Chicago Quartet (Chicago)
Chicago Scandinavian String Quartet (Chicago)
Culp String Quartet (Cincinnati)
French American Quartet (New York)
Gordon String Quartet (Chicago)
Hart House String Quartet (Toronto)
Lenox Quartet (New York)
MacManus Quartet (Corvallis, Oregon)
Marianne Kneisel String Quartet (New York)
Musical Art Quartet (New York)
Musical Fund Society Quartet (Philadelphia)
New World String Quartet
New York String Quartet (New York)
Philharmonic Quartet (Los Angeles)
Spargur String Quartet (Seattle)
Stradivarius Quartet (New York)
Swastika Quartet (Philadelphia)
West Sisters Quartet (Omaha)
Zoellner Quartet (Los Angeles)

Other ensemble groups are the Philharmonic Ensemble of New York, the New York Chamber Music Society, The Chamber Orchestra of Boston and the Chamber String Sinfonietta of Philadelphia.

Springing up all over the United States these unified ensembles point to concerted effort in true musical production which even orchestras themselves do not illustrate. For the orchestras might attract by their very spectacularity and grandeur. The operas might attract by their peculiar dramatic charm and lavish display. Solitary virtuosi might attract by their [illegible] technic or outpourings of p[illegible] tion. But the quartet neither gr[illegible] ultra-personal, inclining neither [illegible] power the senses nor to rouse [illegible] us to technical display, being a [illegible] medium where four persons, pl[illegible] trade like craftsmen, produce results [illegible] artistic—this is the ensemble that we are called upon to enjoy as a [illegible] Americans.

Egg or Cluck

IT WOULD be a temptation not only [illegible] to discover if the history of chamber music which came [illegible] positions written for such a group of performers or the performers ready to play such music. But this egg-or-cluck inquiry would lead nowhere. Let me only briefly describe the history of chamber music as far back as it is more or less definitely traceable.

What we are pleased to call *chamber music* was actually first instituted many years before the Christian Era. In fact, just as soon as it was discovered that two instruments could play along together in harmony. However, in the Middle Ages, when there was a wide variety of queerly shaped and sounded instruments, chamber music must have been in its heyday. John Jenkins (1592-1678) wrote a great amount of music for viols four and also for viols with organ or harpsichord, as well as suites in which violins are scored with the bass viol or the organ. A concerto written as late as the 17th century (Bach's "Sixth Brandenburg Concerto") was scored for two violas, violoncello, two viole da gamba, [illegible] and harpsichord. Such [illegible] another—ban[illegible] [illegible] than the latter ch[illegible] [illegible] and [illegible] mbo [illegible] up many [illegible] semble in those early days of [illegible] one.

[illegible] are fortunate in again being [illegible] hear such ensemble playing as presented at the annual summer festivals held in Haslemere, England, of which Arnold Dolmetsch is the initiator. Here are produced [illegible] compositions played on just such instruments as those for which they were originally scored.

The Relaxation of Royalty

THE EARLY development of chamber music was largely dependent on the patronage in one form or another of the aristocracy. The royal courts of the Italian renaissance, of the English Elizabethan period and of Louis XIV were among those encouraging this form of musical activity. The fact that Haydn for so many years made his headquarters with the noble Esterhazy family would account for a large part for the eighty-three excellent quartets that flowed from his pen.

Encouragement lay in the fact that there was certain opportunity of these quartets being "tried out" and the very trial, in turn, led to further perfecting of form. Bach, it is to be noted, produced the greater part of his sonatas, suites and concertos during his Cothen period when royal patronage was assured, for, while there his sole responsibility was that of conducting the Court *Kapelle* in which the Prince himself played.

The latest phase through which chamber music was to pass was inaugurated when the small concert hall rendered it a kind of public performance. With a stronger, less official and more democratic chamber music became more and more widely [illegible] composers experimented in newer [illegible]. Debussy made it the vehicle through which his strange harmonies and dissonances flowed. Smetana gave it the gypsy [illegible] such as it could never have donned in the royal court. Ravel twisted its gently coiled harmonies to the breaking point without, however, actually severing them. However, though chamber music [illegible] all other forms has gone the cubism [illegible] modernity it has somehow or other [illegible] its sense of direction.

Composers of Quartets

AS PERFECT a medium for musical expression as is the quartet, it is easy to comprehend why it has so often been chosen by the masters of musical [illegible]. The great composers of quartets and other chamber music arrangements, Beethoven, Mozart, Schumann, Schubert, Brahms and Mendelssohn, have put the impress of individuality on each of their works. The jollity and precision of Haydn are thoroughly familiar to us. The mellow beauty of Brahms, the scintillating wit of Mozart, the spontaneity of Schubert, the gentleness of Mendelssohn and the absolute grace and consummate skill of Beethoven all sink into our consciousness with a sure differentiation.

For individual numbers, Schumann's "Quartet in A Major" is a thing of such rare delicacy that we give up any attempt to describe it. It is a rest to the spirits and a bathing of the eyelids. As played by the Flonzaley Quartet it is a granting of every wish. Then there is the G Major Quartet of Mozart, merrily interchanging melodies and harmonies like Nymph and her maiden touring the golden hall. The "Quartet in C minor" of Beethoven is simple, chaste, beautiful, with a tragic undertone suggestive of so many of that Master's works.

In choosing quartets for playing in one's own ensemble there will be found many whose interpretation lies within easy reach. The Mozart String Quartet, No. 1 gives the first violin part considerable prominence. This is by no means always the case. As time passes it becomes more and more the custom to balance the first violin and second violin with parts equally difficult.

Regarding Tempos

A WORD regarding the proper "tempos" at which the various quartets are to be played, an important aspect of chamber music practice since it is necessary that the will of the individual be submerged in that of the group. In the Bachmann "Encyclopedia of the Violin" on page 309 a list of the tempos for all the Haydn and Beethoven quartets is given, but if this book is unavailable the players must reach a conclusion through reading the printed indication in the manuscript, listening to records and sensing the tempo most suitable for the theme. The proper tempos, however, must always be determined before the players begin.

Having delved into the various quartets as composed by the great writers of past centuries, let us follow the experiences of some of the ensembles who have given to these same quartets recreation worthy of their origin.

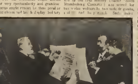
The Flonzaley Quartet was a privately sponsored enterprise, having been started by Edward J. De Coppet of New York City with the stipulation that all members should devote themselves, in so far as musical activities were concerned, entirely to rehearsing and playing quartets together. "Flonzaley" (meaning "brooklet") was adapted as the name since De Coppet's summer estate near lake Geneva in Switzerland, where the first rehearsals were held, was so-called. The quartet, however, came immediately to New York where it may be said to have been founded. A European tour was made in 1904 and public concerts were given regularly in the United States and abroad from then until 1929 when it disbanded after twenty-five years of public service.

Unlike the Flonzaley quartet, which was of outside patronage, the Kneisel Quartet was formed by the leader itself, Franz Kneisel, in 1885. The original members were Franz Kneisel (1st violin), E. Fiedler (2nd violin), Louis Svecenski (viola) and Fritz Giese (violoncello). Several changes were made in this membership, the second violin being changed four times and the violoncello three. Svecenski, the viola player, however, as well as Kneisel himself, remained with the organization until it disbanded in 1917 after thirty-two years of successful chamber music concerts. One of the finest organizations of its kind ever known, it is now a musical tradition of which citizens of the United States may be justly proud.

Amateur Effort Needed

WITH THIS wealth of accomplishment behind us it behooves us to look about in the fields to be filled in the present and future. Undoubtedly we need more amateur chamber music organizations. Mr. Robert Braine tells of the contrast between foreign and home amateur musical organizations. When he was in Frankfort on the Main some years ago there were fifty string quartets in that one city, all studying classical music and appearing more or less in public. This is contrasted with the average of ten or fifteen in our larger American cities. Of course the public schools are partly filling this need by giving instruction in various less familiar instruments and by founding amateur quartets. But the main impetus must come from the home.

Concerted amateur effort as embodied in a small instrumental ensemble, is one thing that would make America "music minded" as well as (forgiving the pun) "air minded." Let us get together then for a quintet, a septet, or even an octet of strings and wind. Let some of us learn the viola, that much neglected but eminently worthy instrument. Then let us meet together of evenings and play over the classics, actually sensing the joy of recreation in its truest sense. As a work, ensemble playing merits our greatest exertions. As a joy it is to be compared to none other in the realm of musical endeavor.



THE JOACHIM QUARTET
After an Etching by Ferdinand Schmutzer

Care of Violin and Bow During the Summer

By Edith L. Winn

Pupils of school age often let their violins go without special care in summer. A violin when not in use should be encased in an oiled silk bag or a silk scarf. The strings should always be wiped off after playing and before playing talcum powder should be used, if the hands perspire.

The A string is most likely to break in summer. The strings should be tuned gently and should sometimes be eased by being lowered before they are tuned up. This also loosens the pegs if they fit too tightly in their holes. Once loosened the pegs may be turned up until the strings are at the desired pitch, and then pushed firmly in their holes. If it sticks, a tight peg may be tapped with a small hammer on its protruding end.

Watch the bridge constantly in summer. If it leans forward, gently press the top back with the thumb and fingers. Do not move the bridge from its base.

The bow must always be slackened after playing. Use good rosin. If the hair grows slippery the bow should be rehaired. Do not tighten the bow too much. A bent stick makes trouble.

On damp days the violin should be shut tightly in the case. When the sun shines the case may remain open. The average instrument needs to be played so often to be kept in good condition.

Since the study of the violin is a very difficult subject it is of great importance that correct intonation should always spring from scale study. Would it not be wise to require of even the youngest pupils a mastery of the easier scales and the writing of the same upon paper, from lesson to lesson?—Winn

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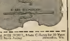

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Natural Octave Playing

(Continued from page 403)

faculty before the weight is released, to make *mf* or *f* accents.

When the ideas of the coordinated arm and of the tone made in the key have been thoroughly assimilated the student should turn to the idea of the "wrist-octave" so-called, that is the octave played by the hand swinging at the wrist. He should learn when and how it should be played and how it should be practiced.

There can be few rules for determining when to use it. This is because in a given case one individual may be able to do better with the whole arm with only a trifle of wrist assistance, while another can do better with more wrist and less arm. The element of tone-quality has also to be considered. But the first combination is, in the majority of cases, more successful.

One rule, however, seems to have no exceptions. *Forte* octaves which require not only brilliant tone but also large tone, are impossible from the wrist alone.

After investigating fully, therefore, each individual must choose his own combination.

First, we must avoid *force* in practicing wrist octaves.

Second, we must cultivate swiftness in the *fall* of the hand.

Third, we must use the principle of the resisting or acting key which pushes the hand up. This has been emphasized in connection with the coordinated octaves. (See Ex. 15.)

Let the arm hang quietly with elbow flexed, hand touching the keys without depressing them. The arm is carried in the shoulder, therefore it hangs with very little weight.

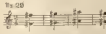
One of the most important principles of modern technic is that of keeping the muscle soft or relaxed till the moment of playing. Therefore, on 1 let the hand rest

Ex. 28

quietly on F sharp. On 2 lift the hand slowly and gently till the finger tips are three inches above the keys, no higher. On 3 hold it in this position. On 4, suddenly and lightly fling it down to the key, letting it rest there, *at the bottom of the key*. Continuing, repeat the same movements,—1, rest,—2, lift,—3, remain above keys. But on 4 fling down on G♯. *Notice* that the arm must carry the hand to a position directly over G♯ or any new note. The hand must not reach for the key. The tone must be *p* or *pp* only. Then extend this exercise through the scale.

The utmost ease should be preserved during the whole exercise. The hand must remain soft, with no tightening of the muscles on the back of the hand, except the momentary one as the fingers touch the keys.

Ex. 29



Count 1, 2. Position as in Ex. 28 except that the finger tips are held about two inches above the keys.

On 1 fling or "flap" the hand *softly* down on F♯, letting it rest through 2. On 1, flap quickly to G♯. *Think down only!* Do not think "up." The key will push you up. There must be no effort and the arm must carry along the hand.

The arm will be slightly jarred by the reaction. Do not attempt to hold it motionless.

Begin this exercise moderato and increase the speed gradually, to a very rapid tempo.

As you increase speed drop the wrist on each F♯ and swing it up on A♯ to avoid fatigue.

Repeat the last preceding exercise, but start with the fingers touching the keys and, as you "flap" to the next key, keep the fingers gliding over the surface of the key—that is, do not leave the key, do not lift away from them.

Observe two points:

1. The hand does not "fan the air." It seems to glide along the surface, as it actually does.

2. These octaves are *pp*, *p* or *mf* at most *mf*. They are swift and may be sparkling, but they cannot be large nor heavy.

3. The arm is always assisting slightly. This exercise should be extended to cover one and two octaves on the black keys. Then apply it to white keys in scales, broken chords, arpeggios in all tonalities. In all figurations be sure that the arm moves in and out, in a circular fashion making the "tracks" as previously explained. Alternate the hands and practice only a few minutes at a time, in order to increase the strength gradually, without fatigue.

The next step is to review all the octaves previously studied. In playing the rapid ones combine the quick, light "flapping" of the wrist octave with other varieties. Study the kind of tone that each makes. Study the effect in your own arm, for both tone and endurance. But all the ways should be practiced constantly not only because the tone quality may be bettered in this way but also because your own style and preferences may vary under these influences.

It is especially important to study the dynamic changes, and learn to grade your *crescendos* and *decrescendos* in two ways: 1. while using only one kind of movement (use each variety in turn) and 2. by combining movements as you increase the power and simplifying them as you decrease.

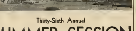
A warning should be kept in mind. Rapid practice of octaves even of the least fatiguing octaves described in this paper will soon cause fatigue and if continued will in some cases even delay the possibility of playing them. *Slow* practice with soft muscles is the normal practice. *Try* the rapid playing for short periods only till strength is developed.

If the student turns back to the four factors necessary for octave playing which were enumerated in the beginning of this paper he will find that every exercise (excepting those which were to illustrate wrong conditions or movements) brings into play (1) elbow, (2) shoulder (3) loose wrist.

Every exercise which puts weight into the hand develops strength in the hand. (But many hands require extra strengthening work. Part of this may be done in connection with passage work but often special exercises are required. Space forbids including them in the present article.) The exercises provide therefore adequate preparation for the normal octave.

Certain requirements in playing have herein been considered. The first is tone quality. All the exercises (excepting those illustrating bad conditions) lead to fine quality—rich, full, pleasing—because the tone is made on the keys, and the muscles and joints are relaxed. *Endurance* is secured because the minimum of effort and of muscular contraction is used. *Speed* is secured because (1) the natural velocity is set free by relaxing, and by using the

(Continued on page 460)



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(Continued from page 424)

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Pageantry and School Music

(Continued from page 405)

atmosphere than the indoors performance will be safer. The stage of an ordinary auditorium may be enlarged by roping off some twenty feet of space in front and making a set or series of steps from this floor space to the raised platform. The floor of a gymnasium, where the audience is seated on the raised bleachers and may look down upon the performers, is an excellent place for the pageant.

A wide aisle of six feet, extending to the stage, where steps lead to the platform, gives opportunity for elaborate entrances and exits bringing the children closer to the observers for a part of the time. This aisle should be hedged off from the audience seats. An overhead decoration above such a space will help the illusion. A stretch of pipe wire from which is hung stars and a lovely quarter moon will give an outdoor atmosphere to the entrance. The stage should have a minimum of properties, leaving as large an unobstructed floor space as possible. The background may be as elaborate or as simple as a director wishes. A two-foot picket fence, a bench gilded, a wall of neutral color with a frieze of cat tails, accomplished with wrapping paper and cheap paints, or wall paper and cut out *crêpe* paper will suffice. Weird effects may be obtained by using paper cut into fine strips and hung from flies and on hidden stretches of pipe wire.

Organization

WHERE THE PROGRAM is in charge of a music supervisor, the work should be organized with the idea of using every teacher as a sub-director. Sometimes the abilities of the teachers classify them into committees that work to best advantage upon the various phases of training or costuming. One committee should plan costumes while another takes the larger chorus groups and practices the ensembles, or directs some folk dance. Usually the practicing is most effective when done in small units, assembling the entire group not more than three times for final rehearsals. In this way a child may not be called from regular school work more than for one twenty minute rehearsal a week. It is never a good plan to allow large numbers to sit idly by while another group is rehearsing. When the time arrives for presentation, every twenty-five children should have a room for assembling, costuming and final instructions. Schoolroom with each child's costume on a desk or hung from a rack, marked with his name, and in charge of girl scout helpers are sometimes feasible. Sometimes two rooms combine, one teacher taking charge of all the boys of both rooms and the other teacher leading the girls. This makes for privacy for dressing purposes.

Music of June

(Continued from page 394)

7 Piano, Four Hands
  Awakening of the Birds (3) — O. Lange
  Feathered Songsters (3) — A. d'Haesens
8 Piano, Six Hands
  a Bridal Bells (3) — C. Drumheller
  b Bridal Chorus from "Lohengrin" (3) — Richard Wagner
  c Wedding March from "Midsummer Night's Music" — Felix Mendelssohn
9 Piano, Four Hands
  Yellow Butterflies (3) — M. Loeb-Evans
10 Violin and Piano
  a The Roses In June (3) — Anna P. Risher
  b Mighty Lak' A Rose (4) — Ethelbert Nevin
  c June (Barcarolle) (4) — P. Tchaikovsky, Arranged by F. Hahn
11 Four Violins and Piano
  To A Wild Rose — Edward MacDowell
12 Vocal Solos
  a Heart Secrets — Edward E. Hipsher
  b June is In My Heart — G. Vaughan
  c Magical June — T. Hilton Turvey
  d Sweetest Rose of Junetime — E. S. Phelps
  e Ah Sweet Mystery of Life! — Victor Herbert
  f Just June (encore song) — Geoffrey O'Hara
13 Piano Violin and Cello
  At Dawning (4) — Charles W. Cadman
14 Vocal Duets
  a A Ballade of June Roses, Soprano and Alto — Henry Hadley
  b O Promise Me, from "Robin Hood" — Reginald DeKoven
  c Dreaming of Love and You — Arthur F. Tate
15 Operetta
  A Day In Flowerdom — George L. Spaulding
  (Junior Voices. Time of production—30 minutes)

Educating the New Musical Public

A Practical Campaign to Bombard the Millions of New Music Lovers with Literature Revealing the Importance of Music Study

Doubtless thousands of our friends have sent out the January Postal with which the new campaign to create music students from the great body of new music lovers started.

This great work must go on persistently for a considerable period, if the full benefits of concerted action are to be gained.

Millions of people today think of music in an entirely different way from that in which their parents looked upon the tone art.

The radio is as necessary in the modern home as the family clock. These fine progressive American homes must not, however, lose sight of the fact that the higher joys of music come to those who study it and actually play an instrument or learn to sing as singing should be learned.

The advantages of music study are enormous from an educational standpoint. This fact is widely recognized by many of the greatest men of the time.

Therefore, in addition to the plan proposed of sending out the postal such as the following which will be published in THE ETUDE each month, we are sure that thousands of our readers will be so enthusiastic that they will want to do more and will send out in similar fashion about mid-month a quotation selected from the following statements by famous men.

The June Postal Idea

The Plan is to have all interested and zealous music friends purchase twenty-five United States postal cards, copy the following text upon them and send these postals to twenty-five families in the New Music Public in which there are prospects for music students. Do your part at slight expense of time and money, and the collective results will unquestionably aid the advancement of Musical Education very greatly.

SIXTH POSTAL JUNE

Music study should be continuous. Like life itself, it is a matter of continuous building, daily expanding and growing. As music study proceeds the mind develops. Practice and study should be continued, wherever possible, during the summer. No one who has had a good musical training would part with it.

MUSIC LESSONS ALWAYS PAY

How to Use the Etude in a Club

An Indiana Magazine Club writes how THE ETUDE has been used with great success.

To THE ETUDE:

It has occurred to me that the publishers of THE ETUDE might be interested in one of the ways in which their splendid magazine is being used and enjoyed.

Being the member of a Magazine Club it is my [illegible] each year to review a magazine. Last year I used THE ETUDE and my review met with such success that the program committee asked me to choose THE ETUDE again this year.

I reviewed the February number and that portion of the January number which told of the "Ultimate Choice," and I read some of the outstanding letters in both numbers. This was particularly interesting to the club members and they enjoyed hearing the compositions played which were the ultimate choice of some of our well-known men and women. I am not telling you this to be boasting but only to tell you what you now know, that THE ETUDE is a fine magazine. It meets so many of my requirements as a teacher and organist.

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Miss Genevieve Westerman — Grande Ave., Des Moines, Ia.
Miss Bertha Leonie Worden — Cincinnati Con. of Music, Ottawa.

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Voice Troubles. Pianissimo

(Continued from page 439)

[illegible] that a tone produced in non-[illegible] increased in volume. If the [illegible] of the breath is being increased by muscular pressure instead of being instinctively or automatically controlled and guided through the sense of hearing, the crescendo will be forced or over balanced and the diminuendo dull or breathy. For the overburdening of the crescendo will react on the diminuendo and eventually have to be counteracted. This creates an uncomfortable feeling for the singer as well as a most discouraging dullness in the poorly prepared diminuendo.

Inability to attack high tones softly on different vowels belongs in the same category. Both can be traced to lack of discrimination as to pure and exact vowel form and tone color through the sense of hearing.

To secure a decrease in the size of voice the singer must guard against a tendency towards a breathy quality with muscular respiratory pressure which compels the cords to thicken and is an obstacle to all finer points in our art of singing.

The Most Important Point in Singing

Singing is for the ear, consequently it must be treated or guided through hearing. It is absolutely necessary for a teacher to hear and judge cause and effect through hearing, and make the student, in turn, do the same. This knowledge must be based on the understanding of nature's laws of singing, of the laws of acoustics, and of the working of the physical organs. However, the teacher who hears tone from a correct viewpoint of beauty and comfort and knows less of the physical instrument with all its Latin names will be a better teacher than he who excels in anatomical knowledge not based on a practical understanding of singing. I make this statement to indicate my belief that unless a teacher hears and sings indisputably correctly he cannot be a good teacher; hence I maintain that a teacher who does not sing should not teach.

The world's greatest teacher, doubtless, was Manuel Garcia. He sang his ancestors sang. He heard cause and effect, consequently he could write his wonderful treatise on singing ("Hints on Singing," Manuel Garcia) and when later he invented the laryngoscope it did not change the theories he had developed through hearing. On the contrary it certified that what he had previously heard had been correct. I make this statement to prove that hearing and singing perfectly are the first essentials in the teaching of singing, and, of course, a highly developed musical instinct and the ability to understand the mentality of those we teach—so that we may wisely administer knowledge according to the student's understanding—are necessary accompaniments.

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"One must discriminate between the vibrato and the tremolo. The former, which is a vibrancy of the voice, is considered by some to give warmth to tone, but with the poorly trained the vibrato grows into a tremolo. The latter is caused by lack of control of the muscles of the respiratory organs resulting in an insufficiency of breath by which to produce tone. In a few cases a slight tremolo is due to extreme nervousness. Some, however, imagine that because they have so long had this habit it must be correct and they erroneously think that by its use they can create greater public enthusiasm." —R. Watkin-Mills

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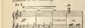
No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Mendelssohn's "Wedding March."

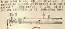
Q. Will you please give me the proper execution of the following:

Ex. 1



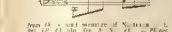
[illegible]

Ex. 2



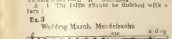
[illegible]

Ex. 3 Wedding March, Mendelssohn



2. Nocturne, Chopin

Ex. 4



[illegible]

The "Break" in Various Voices

[illegible]

Chopin's Etude in F minor, Op. 25, No. 2.

[illegible]

Notation.

[illegible]

A Correction

[illegible]

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The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

Summer Music Reading

Summertime finds most of us more in command of our time and less swept along by the course of events. Then also there will be many hours when the hot sun or rainy weather will drive us indoors or to protected spots. Rather than have these hours drift less, aimless and perhaps even boring it is well to plan now to make them profitable.

Some of us may teach the piano. Well, we can make ourselves more efficient and go ahead in our profession with greater pleasure next season if we will use such time to read some worth-while musical literature works such as *What Every Piano Pupil Should Know* by Professor C. G. Hamilton ($2.00), *Great Pianists on Piano Playing* by Dr. James Francis Cooke ($2.25), *Piano Playing With Piano Questions Answered* by Josef Hofmann ($2.00) or *How to Play the Piano* by Mark Hambourg ($1.50). Others who are but piano students may profit in reading any of these books or perhaps the *Standard History of Music* by Dr. James Francis Cooke ($1.50), *Descriptive Analyses of Piano Works* by Edward Baxter Perry ($2.00), *Well-Known Piano Solos and How to Play Them* by C. W. Wilkinson ($2.00) or some of the fine biographical books of great musicians which are published.

Still others may be voice teachers or voice students. They will find of immeasurable value in these some of the ideas, advice and knowledge gained in reading *Great Singers on the Art of Singing* by Dr. James Francis Cooke ($2.25), *What the Vocal Student Should Know* by Nicholas Douty ($1.00), *Diction for Singers and Composers* by Dr. Henry Gaines Hawn ($1.75), *New York Singing Teachers' Association—Its Story* ($2.50) or *Choir and Chorus Conducting* by Frederick W. Wodell ($2.25).

What more could the violin teacher or the violin student want than an opportunity to read and study *Practical Violin Study* by Frederick Hahn ($2.50)?

Those who lay no claim to anything more than being just a lover of music might well select some of the books already mentioned or *Musical Progress* by Henry T. Finck ($2.00), *Music and Morals* by H. R. Haweis ($2.25), *Great Men and Famous Musicians on the Art of Music* by Dr. James Francis Cooke ($2.25), *Life Stories of Great Composers* by R. A. Streatfeild ($2.25) or *Secrets of the Success of Great Musicians* by Eugenio Pirani ($2.00).

These suggestions may not suffice for some, but quite a few other suggestions may be obtained by asking Theodore Presser Co. to send free a *Descriptive Catalog of Musical Literature*.

A Book of Famous Compositions

For the Pianoforte

This is a new compilation which does not conflict with any others. In particular the contents is entirely different from our album of *Celebrated Compositions*. Our album of *Celebrated Compositions* is similar in contents to *A Book of Famous Compositions* formerly published by the John Church Company. This latter book in its old form is now retired from publication but the same title is given to the new book, which is made up largely of the pieces formerly in Volume 2 of *A Book of Famous Compositions*. This new book contains some of the real gems of piano literature—the best things from many sources and many schools, and is the ideal collection for the lover of good music.

The special introductory price in advance of publication for a single copy is 40 cents, postpaid.

A Monthly Event

An Etude friend in Minnesota breaks into verse in her enthusiasm—an enthusiasm which we rejoice to note.

A NOTE FOR MUSIC LOVERS

A hurry to the mail box,
A shriek in the hall
A noise of paper being torn,
Then a silence over all.

"But what's it all about?" you ask
"What causes such a scene?"
The answer is "The arrival in sight
Our Etude Music Magazine!"

Kate Mc.

Advance of Publication Offers—June 1931

Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready

A Book of Famous Compositions—Piano	40c	Girl's Own Book—Piano	35c
A Day in Venice—Trio for Violin, Cello and Piano—Nevin	1.00	How to Play the Harp—Clark	1.25
Album of Ornaments—Piano	30c	Magic Bowl, The—Operetta—Treharne	35c
Class Violin Instructor—Book Two—Hathaway and Butler	25c	New March Album—Piano	30c
First Grade Pieces for Boys—Piano	30c	Sousa Album—Four Hands	50c
First Lessons in Dictation—Gilbert	40c	String Quartet Book	40c
		Sunday Music for Violin and Piano	45c

First Lessons in Dictation

By Russell Snively Gilbert

There is a considerable demand at present for a musical dictation book. Of course many teachers can give dictation in their own manner and many do so but, it is well to have the subject thoroughly exploited and classified. Mr. Gilbert has prepared a very clear and useful exposition of the subject. In reality there are two books. One is a Teacher's Manual and the other is a Writing Book for the pupil. This writing book is in reality a blank book with the spaces prepared for each exercise to be given, and here and there some little explanatory text. The Teacher's Manual gives the complete instructions and all of the exercises in full. In our special introductory offer we are combining the two books.

The special introductory price in advance of publication for the two books together offered in single combination only is 40 cents, postpaid.

The Harmonica Soloist

By Fred Sonner

We have recently added to our catalog the above mentioned book. This has proven one of the most popular harmonica collections ever issued and its contents is such that the book will be a standard collection for many years to come. The selection of melodies is particularly good and all the necessary markings for execution are given. There is a due proportion of numbers given both for the original harmonica and for the chromatic harmonica. For the first mentioned such numbers as "My Old Kentucky Home," "Aida March," "Holy Night" and "Deep River" are included and for the chromatic harmonica such numbers as "Humoresque" (Dvorak), "Serenade" (Moszkowski), "Largo" (Dvorak), "Melody in F" (Rubinstein) and "The Swan" (Saint-Saëns) together with many others for both forms of the instrument. This should be the first book for the library of any harmonica organization. This instrument at present is enjoying an amazing popularity, and some remarkable results are shown through its widespread cultivation.

The price of "The Harmonica Soloist" is 50 cents and directors may obtain a copy for examination on our usual terms.

Sousa Album

For Piano—Four Hands

The marches by John Philip Sousa make splendid four hand pieces. In the duet arrangement we can give them all the fullness and brilliancy of a band arrangement and the rhythm can be brought out in characteristic fashion. During the compilation of our new *Sousa Album for Piano Solo* it occurred to us that it would be an excellent idea to compile a similar four hand album. This is now being done and we take great pleasure in making the announcement. It will be great fun to have in one volume such glorious masterpieces as "Stars and Stripes Forever," "El Capitan" and many others.

The special introductory price in advance of publication for a single copy is 50 cents, postpaid.

What love is to man, music is to the arts and to mankind
—C. M. von Weber

Summer New Music

In June, July and August we shall prepare and send "On Sale" packages of New Music either for piano or voice, to teachers who express the desire to receive this music during these months. It is surprising how large a number of teachers take this "New Music" each summer season. It seems there is always an active interest in music study even in the vacation period. This is especially true with regard to piano and vocal work doubtless because many students have more time for practical music study after the regular school work is suspended. Teachers, too, find that they can add to their income by organizing summer classes in music. In these days it is unwise to overlook any opportunity to stimulate an interest in the study of the piano or the cultivation of the voice, and these small, well-selected assortments of attractive music will go far to simplify the teacher's task. A postal card request specifying whether piano or vocal music is desired will secure this service for the three months or for a shorter period. The music if not used, may be returned for credit.

Next Season's New Music

Quite aside from the plans on this way to take care of the Summer demand for New Music we are already entering names for New Music to be sent "On Sale" during the season of 1931-32, beginning in September. So we wish to remind those of our patrons who discontinue musical activities in the Summer to anticipate the needs of Fall work by giving an advance order for these helpful supplies of returnable material. There is no membership fee or any obligation beyond paying the reasonable price of such music as is actually used and the small amount required for postage. All unused music may be sent back for credit at the end of the teaching season. When subscribing for any of these Fall and Winter assortments, please specify which of the various classifications is desired—Piano, Voice, Violin or Organ—and say "next season" so as to make it clear that the order does not relate to the "Summer New Music."

A Day in Venice

Trio for Violin, Cello and Piano

By Ethelbert Nevin

The inspired melodies that characterize the four numbers of this suite have endeared it to the hearts of musicians and music lovers as have few works of modern composers. They are "melody" pure and simple, and many have been the arrangements of them both instrumental and vocal for presentation on concert, recital and radio programs. The chorus arrangements are effective, the orchestration is frequently heard and the vocal solos have been programmed by prominent singers. Now we have the instrumental trio arrangement for violin, cello and piano and we believe that this will prove the favorite of all settings. Performers on these instruments can readily visualize the possibilities that lie in Nevin's exquisite harmonies, especially in the *Venetian Love Song* for trio arrangements. The mechanical work of preparing this trio is progressing rapidly and copies will soon be ready for delivery to advance subscribers. However, for this month at least the liberal advance of publication offer of $1.00 postpaid, for a single copy containing parts for the three instruments, will remain in force.

The Class Violin Instructor

Book Two

By Ann Hathaway and Herbert Butler

The remarkable success of Book One of *The Class Violin Instructor* by Ann Hathaway and Herbert Butler has inspired the publication of a second volume. The new volume will equal if not surpass the first volume and will be of great aid in the carrying on of class work one step further. Both of the authors of this method are actively engaged in class teaching and in preparing other teachers for this work, and the best results of their own practical experiences are embodied in these two volumes.

The special introductory price in advance of publication for a single copy of the violin part is 25 cents, postpaid.

First Grade Pieces for Boys

For the Pianoforte

As a sequel to introductory book in the very successful *Boy's Own Book* we have in preparation another boy's book to be known as *First Grade Pieces for Boys*. This will contain only such interesting pieces as will delight young boy pupils just beginning to play "pieces." With all the splendid material available for boy pupils no longer is it necessary to make them endure the usual pieces with "sissy" or "kiddish" titles. But rather they are attracted to pieces that stir their imagination along more manly, heroic lines. It is the latter kind that will make up the contents of this new book and teachers may place an order for a single copy at the special introductory price in advance of publication of 30 cents, postpaid with the assurance that the book will supply much needed valuable material.

The Magic Bowl

A Children's Operetta in Three Acts

Book and Lyrics by Louisa Savory

Music by Bryceson Treharne

There is no reason why an operetta for children should not have the professional touch that is found in larger works. By this we mean that it should be compact, logical and correctly staged. All of these things may be said about the new operetta *The Magic Bowl* by Bryceson Treharne. In spite of all this, however, it is easily learned and not difficult of preparation. Best of all it is a real operetta with plenty of fun, good melodies and a bright text.

The special introductory price in advance of publication for a single copy is 35 cents, postpaid.

Sunday Music for Violin and Piano

The introduction of the orchestra into the services of church and Sunday school has brought a demand for solo numbers of a suitable character for the instrumental players. The violin, in particular is most effective when playing music appropriate for the church. There is quite an amount of material available in a piece of a quiet, meditative and dignified character and a careful selection has been made for this volume. None of the pieces will be too difficult for the average player as particular effort has been made to select only material in the intermediate grades. While this work is in preparation orders may be entered for "first off the press" copies at the special advance of publication cash price 45 cents, postpaid.

String Quartet Book

For Amateur Use

This new work is in line with some of our other compilations for instrumental combinations. It is an attempt to prepare for the beginnings of quartet playing, the idea being that the sooner string players get into quartet work the better for them. Naturally however, the material offered must be of a melodic character and attractive in effect, and without any stumbling blocks in the way of difficulties. All of these features will characterize our new compilation of the very best selections arranged in the best possible manner.

The special introductory price in advance of publication for a single copy containing the four parts is 40 cents, postpaid.

Girl's Own Book

For the Pianoforte

Responding to the many requests for a book of piano pieces especially for girls we are preparing for publication a *Girl's Own Book*. This will contain pieces of about the same grade of difficulty as the very successful *Boy's Own Book* and they will be pieces that will have a particular appeal to girls. This will be a worth while book in every respect and we feel sure it will make many friends. Pieces in light, characteristic vein and with a certain amount of grace and elegance are always enjoyed on the recital program and with this book at hand an abundance of such material will be provided. The special introductory price in advance of publication for a single copy of this book is 35 cents, postpaid.

Album of Ornaments

For the Pianoforte

As usual the announcement that we are preparing another volume for the successful series of "Albums of Study Pieces for Special Purposes" has been welcomed by many teachers and will help students who have placed orders for single copies at the special advance of publication cash price, 30 cents postpaid. There have been published previously in this popular series 11 75 cent albums or books each covering some particular feature in the pianist's technical development such as scales, chords, trills, etc. The subject is presented through the medium of tuneful etude study pieces. A variety of classic, modern and contemporary composers being represented. In the *Album of Ornaments* the student will get a thorough drill in these essential features of pianoforte technic. This knowledge will prove valuable in playing modern works and is absolutely indispensable in the performance of the classics.

How to Play the Harp

By Melville Clark

The recent popularity of the harp both as a solo and ensemble instrument has returned with fresh impetus. The harp is being used more and more. It is a beautiful instrument of scientific construction and is well worth cultivating either as a solo instrument, for accompaniment, or for playing in combination with other instruments. The American Instructor by Melville Clark—"How to Play the Harp"—is entirely adequate, not only for the beginner, but also to carry the student along over a considerable period up to the point in fact where regular pieces may be taken up.

The special introductory price in advance of publication for a single copy is $1.25, postpaid.

New March Album

For the Pianoforte

There seems to be no end to the demand for good marches to be played on the piano. There are numerous indoor occasions demanding march music and where only a piano is available, not every kind of march may be used. The march that is effective as a band or orchestra selection very often is not well adapted to a piano solo arrangement, consequently great care must be exerted in selecting march music for use on the piano. The rhythm must be well marked and there must not be any "broken up" passages such as are so often found in band marches. The book now in preparation will have all the splendid points of merit that characterize our other albums of indoor marches, and we believe it will prove a worthy addition to a series of books already firmly established in the libraries of many music lovers. The special introductory price in advance of publication for a single copy is 30 cents a copy, postpaid.

Advance of Publication Offer Withdrawn

But one work will be withdrawn from the list that has been printed each month on the first page of this "Publisher's Monthly Letter" and we feel certain that those who have subscribed for it will welcome its timely arrival for the Summer teaching season. This book is now placed upon the counters and shelves of music stores to be sold at a fair market price and teachers desiring a copy for examination may obtain one upon our usual liberal terms.

Proficiency in the Piano Class, Piano Class Book, No. 3 continues the successful series begun with *My First Efforts in the Piano Class* and followed by *Making Progress in the Piano Class*, both of which have been adopted by many teachers as standard text books for their piano classes. This work will serve as a preparation for regular third grade work at which point many teachers consider it advisable to have the pupil begin private instruction. The excellence of the material in the books of this series previously published has caused them to be used by some for private teaching as well as for class instruction. Price, 75 cents.

Publishers' Printing Order

One item that directs attention to these numbers is the fact that the sale of previous editions indicates that they have proved so worth-while to others as to have used up previous printings. Any of these works may be secured for examination.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
[illegible]	A May Day—Rathbun	2	$0.40
[illegible]	Battle of the Risorgimento (March)—[illegible]	2	.75
[illegible]	[illegible]	1	.30
[illegible]	[illegible]	4	.40
[illegible]	In the Fields—[illegible]	1	.30
[illegible]	The Weeping Willow—[illegible]	4	.50
20280	The Lake—Brainard	4	.50
20201	The Mountain—Brainard	4	.50
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20824	God Hath Sent His Angels—Jones	.12
10890	King of Kings—Shelley	.15
10062	The Earth is the Lord's—[illegible]	.15

OCTAVO SACRED—THREE PART TREBLE VOICES

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OCTAVO SECULAR—MIXED VOICES

15263	By the Waters of Minnetonka—Lieurance	.12
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OCTAVO SECULAR—THREE PART TREBLE VOICES

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A Summer Etude Bargain

Tell your musical friends that they can obtain three fine Summer numbers of The Etude Music Magazine for only 35 cents. We will send The Etude to any address, charges paid, during June, July and August at only a fraction of its cost. Here's an opportunity to give some musical interest at a fine gift at less than the cost of a luncheon. Why not make a list of those whom you wish to favor, send it to us with remittance and add a great deal of pleasure to your friends' musical enjoyment! See special announcement on another page.

Change of Address

If you wish The Etude to follow you to your Summer address write us at once giving us both the old and new addresses and telling us when you wish the Fall numbers sent to your city home. We will make the necessary notations and you will not have to bother with address changes when your Summer vacation is over.

Premium Workers

See special announcement of fine premiums especially selected for Summer use. All of these are standard merchandise, well worth the little effort to secure them. No money necessary. Just take enough new subscriptions to The Etude, forward them to us with the full price per year, $2.00 and select your gift. In some instances, it takes only one subscription for the reward offered. You will not regret trying.

Warning

Look out for fraud agents. It is now coming around to the season when magazine swindlers are out for easy money. Do not pay money to strangers unless you are convinced of their responsibility. Pay no cash unless you carefully read the contract or receipt offered you. Do not permit a magazine agent to change the terms. Many worthy men and women make their livelihood through legitimately recording magazine subscriptions but there are always goats among the sheep—Beware!

Answering Etude Advertisements always pays and delights the reader

A Critical Digest of Music

(Continued from page 402)

in E flat Major his Septette his Concerto in A Minor and especially the one in B flat minor give him full right to a place in the temple of art. So also with Moscheles whose Concerto in G Minor will forever remain a beautiful piece of music. And he is one of the first classicists who writes a fantasy (not variations) on an opera motive with singing and dramatic effect. Also, Field works in a small way, but with fine ends with his nocturnes.

Now appear three personages (at the same time) who give to the piano an entirely new character—Thalberg, Liszt and Henselt. There is an evolution from scale and passage style to melody with arpeggio accompaniment and on to an orchestral and broad polyphonic and harmonic style. Thalberg and Liszt use the variation style for opera themes and introduce the fantasy from operatic themes (though not so cleverly as Moscheles) but with a hitherto unknown technic in a culminating way with two themes going on at once.

Liszt and Henselt give their Etudes an esthetic character (tone art) and give each one a name, such as Mazeppa or Bird Etude. Moscheles Etudes Characteristiques belong to the same period. Chopin wrote etudes at the same time, without names but with a world of psychical romance as the E Major the E flat Minor, the C-sharp Minor the B Minor and the C Minor. I regard these works as of the most serious character. All three of these composers transcribed songs and orchestral works for the piano developed dance rhythms into bravura proportions and made the piano a medium for the transcendental virtuoso.

Virtuosity has influence upon composition. It enriches the medium of the composition, widens its horizon of expression and therefore influences composers. Since the great composers were themselves virtuosi of superior technic upon their instruments this influenced the art of composition and so the one goes hand in hand with the other. Composition was enriched by the virtuoso and the virtuoso was too enriched in his field through composition. Virtuosity especially influences the building of the instrument, which must meet its requirements.

(To be continued in July)

An Improvised Opera

By G. A. Selwyn

Improvisation, which is the art of composing and performing a musical composition extemporaneously is one of the arts which is little developed in America. We have our great artists on all instruments, but how many of them can improvise with logic and continuity interestingly, beautifully? In France this art is still cherished and the French organists often invent quite marvelous and complete works on the spur of the moment.

Which recalls an anecdote regarding a now forgotten French composer whose music though scholarly was decidedly boring.

This gentleman had a friend who was a poet, and the latter, having just completed a long dramatic poem brought it to the composer for a musical setting.

"It would make a fine one-act opera" he said.

The composer agreed to write the music, but month followed month and not a note did he compose. Whenever he met the poet he would always say that he was hard at work on the opera and that the music was "coming on well. Finally after two whole years had elapsed the poet came to his house one day and absolutely demanded to see and hear as much of the score as had been completed.

Thus put to the wall so to speak, the composer pretended to hunt about through the papers and music on his piano and at last announced that the score must somehow have been mislaid.

"Never mind!" he laughingly said, "I'll play it to you without the score."

Thereupon he sat down to his piano and improvised most beautifully for nearly three-quarters of an hour producing a remarkable setting for the dramatic poem. The poet's delight at all this may easily be imagined and he hastened to make known to the authorities of the Opéra that a marvelous one-act opera had just been completed.

The authorities now applied to the composer to send them the score—so he tried to put on paper some of his improvisation. However the beauties of that extempore performance could not be recaptured, and when the score finally reached the authorities it was found to be even more stupid than the composer's other works.

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World of Music

(Continued from page 385)

"PARSIFAL" had its annual Good Friday performance by the Metropolitan Opera Company and was given in a spirit which only this organization can achieve. Lauritz Melchior was the Guileless Fool. Gertrude Kappel was the Kundry of changing moods. Michael Bohnen was Gurnemanz. Clarence Whitehill, the always impressive Amfortas; and Gustav Schützendorf, the sinister Klingsor. Artur Bodanzky conducted with a wealth of stirring climax. The work was presented in Philadelphia by the same forces on the following Tuesday afternoon.

TAMAKI MIURA, so well known in America for her beautiful interpretations of Cio-Cio-San in "Madam Butterfly" has been singing the same rôle with success in Milan. Mme. Miura was the first Japanese prima donna to win international renown. She has been long known as "The Nightingale of the Chrysanthemum Kingdom."

THE PHILHARMONIC SOCIETY OF MADRID recently gave a concert with Mme. Wanda Landowska as harpsichord soloist on which occasion she won a "triumph without precedent."

SIR GEORGE HENSCHEL, the "grand old man of music in England," now eighty-one years young, conducted on March 3rd a concert of the British Broadcasting Company Orchestra that was identical with the program which fifty years ago he led at the inauguration of the Boston Symphony Orchestra.

JACOB KOPPEL SANDLER, composer of the famous "Eli, Eli," died in Brooklyn in the first week of March aged seventy four. Born in Russia, he came to America in 1888 and was soon active as choirmaster, teacher of music, theater musician and leader of many festivals in synagogues. In 1895 he was musical director of the Windsor theatre in the Bowery and the drama "Brocher" (the Jewish King of Poland) was in rehearsal. A lament was needed on the crucifixion of a Jewish girl because of her faith and Sandler found his inspiration in the words from Psalm XII "My God, my God why hast thou forsaken me?"

CHARLES GALLOWAY, nationally known organist of St. Louis, died there suddenly on March 9th in his sixtieth year. Born in St. Louis, at nine he was playing a church organ. He was a pupil of Alfred Robyn and later of Alexandre Guilmant of Paris. At the time of his death he was organist and musical director of Washington University, of St. Peter's Episcopal Church and conductor of the Apollo Club (male) and of the Morning Choral Club (female voices).

THE ORANGE COUNTY SYMPHONY ORCHESTRA solves another organization problem. Composed of musicians residing in Santa Ana, Fullerton, Anaheim and Orange (California), all within easy automobile communication, this orchestra under the baton of D. J. Gaylord gave on March 31st its first concert at Santa Ana and will give a series of programs in each of the sponsoring communities.

PARIS BANNED FELIX WEINGARTNER when he was to have conducted two concerts there on March 7th and 8th. The French Government through M. Chiappe, Prefect of Police, notified the Pasdeloup Association that Weingartner would not be given permission to conduct these concerts, because he had been one of the ninety-three "Intellectuals" who in 1914 signed a manifesto denouncing France. Before the war he was popular in Paris and was made a Chevalier of the Legion of Honor.

THE ENGLISH SINGERS, that unique group which thrills with such captivating art the madrigals and glees of the centuries past, have promised another visit to America in the coming season. Welcome!

MOZART'S "The Magic Flute" led all operas in the number of performances in Germany during the past year. Mozart also led in the number of performances of his works for the musical stage, with Verdi second, Wagner third and Puccini fourth. An interesting drift in the musical tastes of the public from that of some ten or twelve years ago.

FRANCES TERRY'S "Sonata for Violin and Piano" has been chosen as the first work to be printed this year by the Society for the Publication of American Music. The other one of the two published each year will be announced later.

CLARA KATHLEEN ROGERS, well known in opera goers of the previous generation as Clara Doria, died suddenly in Boston on March 8th, at the age of eighty-seven. Her operatic début was made at Turin in 1863 as Isabella in Meyerbeer's "Robert le Diable."

THE CARL ROSA OPERA COMPANY, that pastor of the world's organizations singing Opera in English, is reported to have abandoned, because of financial depression, its usual spring tour of the British provinces and will content itself with a short season at the Lyceum Theatre of London.

THE SYMPHONY No. 2 IN C MAJOR of Edward Burlingame Hill had its first performance in New York City when it was on the program of the Boston Symphony Orchestra at Carnegie Hall on the 7th of March.

COMPETITIONS

A RURAL SONG PRIZE of one hundred and fifty dollars is offered for a composition which the Future Farmers of America shall adopt as their official song. Full particulars may be had from W. A. Ross, Federal Board of Vocational Training, Washington, D. C.

THE SWIFT & COMPANY PRIZE of one hundred dollars is offered for a setting for male chorus of Catherine Parmenter's poem "Song of the Winds." Manuscripts must be submitted before June 15th. Particulars from D. A. Clippinger, 617-618 Kimball Building, Chicago.

THE GOVERNMENT OF NANKIN, China, is offering a prize of one thousand dollars to the native composer who will give to the country a national hymn.

NEGRO COMPOSERS are offered first prizes of one hundred dollars and second prizes of seventy-five dollars each for a Song, a Dance Group and Negro Spirituals, and a prize of five hundred dollars for a Symphonic Work. Particulars may be had from The Robert Curtis Ogden Association, Wanamaker Store, Philadelphia.

THE OHIO STATE FEDERATION of Music Clubs offers a prize of one thousand dollars for a Symphony or Symphonic Poem. Particulars from Mrs. Edgar Stillman Kelley, Oxford, Ohio.

TWENTY-FIVE THOUSAND DOLLARS in cash prizes and ten scholarships are offered to young singers of either sex, between the ages of eighteen and twenty-five, in the fifth National Radio Audition of The Atwater Kent Foundation. Particulars of the 1931 auditions may be had from The Atwater Kent Foundation, Albee Building, Washington, D. C.

EXCHANGE SCHOLARSHIPS, between certain music schools of Germany and the United States have been arranged by the Institute of International Education. A contest for American students will be held in Chicago on May 16th, particulars of which may be had from Carl Kinsey, 60 East Van Buren Street, Chicago, Illinois.

Clothespins or Hammers

By Genevieve Harmer Dart

Clothespins or hammers? Which are you using when you strike the keys in an effort to get a true tonal quality? Fingers that straighten out like nerveless stiff clothespins, in an effort to touch certain keys keenly and accurately, become hopelessly helpless when velocity is the various touches is desired. On the other hand, when the attack on the tone is made with a pointed hammer effect, retaining always the joint firmness (not stiffness), the major difficulties are mastered.

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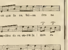
"How to Make More Business for Music Teachers"
By HAROLD BAUER
This famous pianist and teacher gives his extremely valuable ideas for developing new musical interest among amateurs in
THE ETUDE MUSIC MAGAZINE for July
The entire issue is rich with unusual musical interest and many novel features.
Rachmaninoff, Iturbi, Damrosch, Horowitz, Schutt, Sinding, Sousa, and scores of other eminent musical lights will illumine THE ETUDE during the coming months with such articles as only The Etude present.
EXCELLENT MUSIC ALWAYS

The Rage of the Rumba

(Continued from page 400)

sides. This beating continues for a few measures at the end of which the same instruments or two others take up the melody. Finally all the instruments may join in. All the while the peculiar rhythm of the Creolle music is clapped by castanets or beaten by two pieces of bone or hard wood.



Packing Box Music

Among the country folks a drum made of an ordinary wooden packing box, with leather stretched over it is a favorite instrument of music—if the noise made by beating such a drum can be called music. Musicians in the cities who play Creolle music usually use two very small kettle drums for playing accompaniments.

A species of gourd is also used much by Cuban musicians to produce the rhythmic beats of the Creolle music, a series of notches being cut on its surface. After the gourd has dried enough to become hard a small stick is rubbed over the notches, much as a boy might draw a stick along a picket fence. This instrument is called the guayo.

Among the typically Cuban instruments used is one that has a body something like a zither but which, instead of strings, has fastened to its top or sound board a series of metal plates. These are attached to the instrument so that the curved up ends may be pulled down one or more at a time, the sound being produced on the rebound.

A typically Cuban air called a décima, is shown herewith.

In character the Creolle music is a mixture of Spanish, Indian and African. A large number of the professional and semi-professional musicians in Cuba are of African ancestry. This holds true even in the bands that give public concerts in the municipal parks. These musicians are men of excellent musical training who rank with the best and take their art very seriously.

These band concerts are paid for out of public funds. They usually play music of a fine grade including works of European and American composers of renown. The bands that play at their concerts in the city of Havana perform as well as do some of the noted bands that travel about the United States and give concerts in the larger cities. They play typically Spanish music even better than American bands, but, when it comes to compositions containing fast movements, such as the Overture of Suppé's "Poet and Peasant," lack of spirit is sometimes noticeable in the execution. This may be due either to the warm climate or to tradition.

Among the sheet music used by Cuban professional musicians, usually quite a bit in manuscript is imported from Spain. Havana has several excellent music stores which carry a well selected stock of musical merchandise.

Master Discs

(Continued from page 460)

recordings, the present set is preferable for several reasons, one of which is the inclusion of the parts omitted in the previous recording. The present set is complete and also the playing of the work follows the order of the score.

We have pointed out before that people hearing this music for the first time will not recognize the Richard Strauss of the tone-poems for its ingenuity displays the more cerebral side of his creative character.

Recent Recordings

Distinctive vocal recordings, recently issued are headed by Margaret Sheridan and Renato Zanelli singing of the Love-duet at the end of the first act from Verdi's "Otello." It is, in our estimation, one of the finest performances of this lovely scene that we have ever heard (Victor disc 7367). Then, there are the recordings of Lily Pons, the new coloratura soprano of the Metropolitan Opera, consisting of the Mad Scene from "Lucia," Victor disc 7369, and the Bell Song from "Lakmé," Victor disc 1502. Both favorably project that graciousness and charm which have made Mme. Pons a great favorite. On Brunswick disc 90139 we encounter the artistry of Fräulein Hanl Mihacsek, noted Czech soprano. She sings the aria Martern aller arten from Mozart's "Die Entführung aus dem Serail," giving a distinguished performance of one of Mozart's great soprano arias.

Graded Courses and Prizes

To the Editor:

A powerful weapon for stimulating interest in the young pupil is the promise that, if he finish the present instruction book in a given time he will be promoted to the next grade and receive a book that has the numbered grade printed on it.

Children, as you know, live on promotions, in school and in daily conduct. So to awake their interest dangle the next grade before them. Up to about fourteen years the child-mind performs wonders when promised a prize. So it is productive of the best results to say to these juveniles "If you can manage to have ten good lessons without missing you will win a prize." With this inducement the child goes gayly forward in practices of his own volition and makes perceptible progress toward proficiency.

Paul Christiani.

Omission

In The Etude for April, and on page 250 the photograph of The Singing Tower should have been credited as copyrighted by VanNatta Studio, Lake Wales, Florida.

Be a Musical BusyBee!

"Improve Each Shining Hour"
Fill Your Spare Time This Summer With Profitable Reading on Musical Subjects
The following list gives valuable suggestions
Great Pianists on Piano Playing
By Dr. James Francis Cooke Price, $2.25
GIVES educational conferences with 36 great pianists together with the portrait and a short, biographical sketch of each virtuoso.
Descriptive Analyses of Piano Works
By Edward Baxter Perry Price, $2.00
SOME of the best known piano works of Beethoven, Weber, Chopin, Liszt, Schubert, Grieg and others are here given poetic, dramatic and historical analyses.
Life Stories of Great Composers
By R. A. Streatfeild Price, $2.25
ANYONE interested in music can occupy many pleasant hours reading the biographies and chronologies of the 35 famous composers in this book.
Piano Playing With Piano Questions Answered
By Josef Hofmann Price, $2.00
A SPLENDID book for summer reading opportunities. Gives answers to more than 250 questions on vital points in piano playing and music generally, together with nearly 100 pages of knowledge-giving music essays.
Standard History of Music
By Dr. James Francis Cooke Price, $1.50
MUCH valuable information is pleasantly gained by reading this splendid volume. This is one of the most popular standard histories in existence.
Mistakes and Disputed Points in Music and Music Teaching
By Louis C. Elson Price, $1.50
COVERING a host of things worth knowing, this book gives authoritative and positive information on many knotty musical problems.
A Complete History of Music
By W. J. Baltzell Price, $2.25
A REMARKABLE illustrated history of music giving an intensely interesting presentation of the earliest known things about music and its development through the ages.
Practical Violin Study
By Frederick Hahn Price, $2.50
THE experience of many years teaching is presented in this fine volume. Written in clear, understandable language it covers all the vital points of violin playing.
Choir and Chorus Conducting
By F. W. Wodell Price, $2.25
A NEW, revised edition of this excellent work giving up-to-the-minute information of great value to those interested in choir or chorus training.
How to Succeed in Singing
By A. Buzzi-Peccia Price, $1.50
A MASTER teacher here tells some of the good and bad things in the vocal art that will make all thinking students and teachers want to improve their work.
Great Singers on the Art of Singing
By Dr. James Francis Cooke Price, $2.25
OVER 300 pages of interesting reading matter, the result of first hand conferences with world famous opera, concert and recital singers.
How to Sing
By Luisa Tetrazzini Price, $1.00
A BOOK of advice and practical information for every student and teacher of singing by one of the greatest singers of all time.
Send for our free Descriptive Catalog of Theoretical Works and Musical Literature
THEODORE PRESSER CO.
Music Publishers and Dealers
1712-1714 Chestnut Street
PHILADELPHIA, PA.

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

My Violin and Me

By Ernest L. Brown

My Daddy plays the violin,
  My Grandpa plays the flute
My Uncle Jim, the banjo, and
  My Auntie plays the lute

I can't play any music yet,
  'Cause Mother says I'm small,
But I just love Dad's fiddle, in
  It's corner by the wall.

And often in the evening
  Some men come in to play;
But Mother sends me up stairs,
  For I'd be in the way

The music from their violins
  Sings through and through my head,
As they play in the living room
  And I'm upstairs in bed.

Sometimes three men come in to play
  And sometimes four or five,
And when they play real soft and low
  I'm glad that I'm alive.

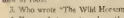
They imitate the birdies, and
  They make the breezes sing,
And, lying in my bed upstairs,
  I hum like anything.

When I grow up to be a man
  I'm going to learn to play
I'll draw my bow across the strings
  And practice every day

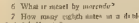
I'll play for everybody and
  They'll clap their hands in glee
We'll sing for all the world we will,
  My violin and me

??? Ask Another ???

1 To what class of instruments does the oboe belong?



2. What composer was born in 17[illegible] and died in 1809?
3. Who wrote "The Wild Horseman"?
4 From what country does the folk song *O Sole Mio* come?
5 From what is this taken?



6 What is meant by *morendo*?
7 How many eighth notes in a double-dotted half-note?
8 What is the signature of F flat minor?
9 What is a "brace"?
10 What opera is laid in Japan?

In a Piano Store

By Anna Lynn Miles

Part 2

Doors open. All pianos standing in their respective places look up.

The Grand speaks 'Oh my! here comes that shabby looking Upright. I thought we were well rid of her she will simply ruin our display Here am I all polished looking my best, fine inspection I hope some one will take me to a lovely home where I may rest and be comfortable, for you know many lovely pianos are never used.'

THE SHABBY OLD UPRIGHT

"Why" responded the "Square." "You silly thing! Can you not see that her very shabbiness will only help to make you the more beautiful?"

"Oh, I never thought of that!" replied the Grand.

Meanwhile a pretty Upright standing in a corner some distance away, overhearing the conversation exclaimed 'You folks over there are selfish, harsh creatures! Who knows what my sister Upright may have suffered? Suppose we ask her this evening when the store is closed!

The men carefully roll the shabby upright to a let off corner for repairs.

During the day people come and go. One well dressed lady walks over to the Grand, runs her fingers over the keys in an artistic manner and the Grand simply beams with delight. She does the same to the Square, when the dealer asks "Madam, what do you think of these beautiful pianos? Are they not handsome and reasonable?"

The lady replies "Yes they are good looking but I am not interested in appearances, and they are not of good tone They are harsh and raspy and not at all sweet I select my piano for tone and not for the appearance"

Meanwhile, walking towards the uprights and trying several she stops at the poor Shabby Upright Her fingers run along the keys softly "Oh, what a sweet tone this one has!" she exclaims. "But why is it in this condition?"

"Well it is in for repairs We shall sell it cheaply answered the salesman.

"But" responded the lady you have nothing to equal it. Why not have it polished? Do so, and I shall call later"

The beautiful Grand fairly snapped to the Square 'That woman surely has poor taste—passing us by and admiring that ugly Upright! Here she comes. Perhaps she will reconsider when she sees us once more"

"But here comes another lady whispered the Square Let us smile sweetly, even though we are vexed.

She, too tries each piano but, alas, fails to find the type she is looking for. Finally she walks over to the Shabby Upright and decides this has the tone and is the very thing she is looking for and begs to try it, remarking You know it is not the clothes that make the person. I would prefer sweet tone quality to the raspy—anytime. So sorry it is sold. Could you order one for me—the exact duplicate?

Six o'clock comes The store is closed, and, for a time all is quiet. Finally the Grand breaks the silence "Well you Shabby Old Upright," it barks don't you know that you spoil our display with your shabby dress It is a wonder you do not feel ashamed to come among us! Then spoke another Upright from a far corner "You silly things to speak so harshly to my sister Upright Perhaps she will tell us her story"

So the Shabby Upright replied, "Never was I so badly treated! I was in a home where naughty children abused me dreadfully, when practicing their music lessons They kicked me and scratched me and oh, when Johnny came to practice, he pounded my keys until I shuddered at his very touch. Really I became so unstrung the parents decided not to keep me They sent for the

THE PROUD AND BEAUTIFUL GRAND

piano dealer who brought me here I can hardly wait to be polished up again and go with that lovely lady with the caressing touch for I see she will care for me. I am so nervous and unstrung and in need of friends. But some day I have hopes of giving forth beautiful music once again."

Meanwhile the Grand and Square listened with shame but were too proud to admit it. Weeks followed until the lovely lady came once more She played the beautiful Grand and then the Square and

(Continued on next page)

The Broken Circle

By Gladys M. Stein

Did you forget to count this week?" the piano teacher asked Paul as he finished playing his Easter piece.

No I thought about it he answered "but I forgot the meaning of the big C which is used in place of a time signature in my piece

It means that there are four quarter notes in each measure, the same as the [illegible] would" Miss Hess explained.

"Well it certainly does not look a bit like a figure four Paul remarked

"No it doesn't, the teacher admitted "but back in the middle ages only three beat rhythm was considered perfect and a perfect circle was used for the time signature of the three beat rhythm Later

when the four beat music came into use they marked it with a broken circle or imperfect circle which has gradually been changed into the sign we use here"

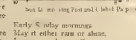
Wouldn't they be surprised if they could see the many kinds of rhythm we have to-day!" marveled Paul "And I'll never forget the meaning of that sign again!"

I hope you won't forget to count when you are practicing either!

I'll try to remember he promised

Papers

By Mrs Olga C. Moore



Early Sunday mornings
May it either rain or shine,
I see a newsboy on the corner
Selling papers for a dime.
He may be tired and sleepy
But he stays right on the job,
Crying "Sunday evening Post and Globe!"
And people call him 'Bob'

JUNIOR ETUDE—(Continued)

Great Pianists

Everyone becomes somewhat familiar, sooner or later, with the world's greatest piano compositions such as the Sonatas of Mozart and Beethoven and the compositions of Chopin, Schumann, Liszt Brahms Debussy and others

But everyone does not have the opportunity of hearing these compositions actually played by the world's greatest players.

The playing of those artists living since the invention of mechanical instruments can be heard by means of records, but such great masters of piano playing as Liszt Rubinstein and so forth, who lived before these inventions, can only be imagined.

Those of you who can possibly do so should try to hear the great pianists whenever you have an opportunity even though some trouble and expense is involved

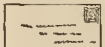
But in any case most of you can hear them by means of records and this you should do as often as possible And one of the good things about recorded playing is that a good record can be played even on a poor machine though of course the results will not be as excellent as when played on a fine machine.

Some of the great pianists of the present time are (arranged alphabetically)

Backhaus
Bauer
Busoni
Cortot
Gabrilowitsch
Goodson
Grainger
Hambourg
Hess
Hofmann
Horowitz
Iturbi
Levitzki
Lhevinne
Paderewski
Rachmaninoff
Samaroff

Of course this list is not complete as many other names might be added

Try to get records of some of these artists and hear the world's greatest compositions played by the world's greatest players even though you can not attend their concerts



Dear Junior Etude

I play piano and trombone and direct our church orchestra During the last three months I have played ten solos on the trombone and four on the piano I play in our High School Band, the High School Orchestra, and in our City Band also in the Harmony Seven jazz orchestra and in the Chanute Municipal Band. I have also broadcast over the radio from station K[illegible] I am a Junior in High School

From your friend,
L[illegible] Harrison (Age 14)
Kansas

N. B. Other Juniors would be glad to hear how L[illegible] manages his time so that he can belong to six musical organizations attend their rehearsals, do his practicing on his two instruments, and still get his high school work done. We wish he would write again and give his daily time schedule

Dear Junior Etude

Every day I get up at half past six and practice for one half an hour My sister plays the piano, too and my little sister who is four years old can sing all the songs we play

From your friend,
Susan Smith (Age 10)
Connecticut

Dear Junior Etude

I have been taking piano lessons for five years, and am now taking violin lessons too My violin class-mates and I recently played for the Parent Teachers Association My brother also takes piano and I [illegible] his lessons. I seldom play jazz for I have been told that it often ruins your regular music studies, and I intend to become a good musician when I am older

From your friend,
Mary J. O'Dea
Wisconsin

Dear Junior Etude

I am eight years old and have taken piano lessons for three years. Our Music Study Club had a benefit concert for me in the High School Auditorium and I am sending you the program and newspaper account of it.

From your friend,
Jean Ito (Age 8)
Washington

N. B. Jean enclosed her program which included compositions of Mozart, Beethoven Tschaikowsky Chopin, and others and also five original compositions This was a rather large-sized program for such a small person but the newspaper account that she sent said it was very well done.

JEAN ITO AGE 8

In a Piano Store

(Continued)

finally walked over to where the Shabby Upright had stood She found it so beautifully polished and so bright and lovely that for a minute she was afraid it was not the same old one Soon she discovered however that it was the new dress only for she exclaimed "This is my piano The others are too harsh. I'm sure I said the one for me!"

And the following day when the Upright was passing the Grand and the Square on her way from the store, she whispered, "Good-bye friends I am sorry to leave you But remember this Try not to be so harsh in the future. It pays to have a lovely tone even though one is not so handsome!

And now the once Shabby Upright is happy in a brand new home of her own where her sweet music helps in passing on her happiness to others

Practice Schedules

In the January Junior Etude there appeared a letter from Mabel Pelange saying that she arranged her schedule so that she had four hours a day for her music and the Junior Etude requested her to send in her schedule so that other Juniors might have it as a good example

The following is her answer

Dear Junior Etude

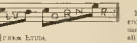
To make a long story short, my Mother wrote to the Board of Education, asking permission to keep me at home for a while as I have already passed the eighth grade examinations so that is the reason I can give so much time to music When I was in boarding school I could only practice an hour and a half a day This is my schedule this year

8.00 household duties.
8.30 practice piano
9.45 caring for pets (cat dog, bird turtle)
10.00 French exercises written
10.30 harmony exercise written
11.00 rest
11.15 practice piano
12.30 household duties
1.00 lunch
1.30 recreation
2.00 French, harmony English, theory and reading lessons
3.30 recreation
6.00 piano lesson
6.30 recreation
7.30 supper
8.00 bed

Saturday afternoons free

Don't you think I'm rather busy? I do my scales in similar and contrary motions, thirds, sixths octaves Chords broken and solid. Arpeggios and dominant seventh arpeggios in all major and minor keys

From your friend
Mabel Pelange (Age 13)
New York.



Dear Junior Etude,

Last year our group of eighteen young pianists organized a club which we call The Young Musicians Club At our meetings which we hold once a month, we give short talks and hold discussions on great musicians, and also play for each other Although we include our teacher at these delightful gatherings, we conduct the club ourselves I have held the office of president and secretary and consider it a great honor

From your friend
Harriet Ottenheimer (Age 14)
Utah.

Dear Junior Etude

We have organized a "Kiddies Musical Club and would like to have it entered in the Junior Etude. The class is divided into Dictation, Ear training, Recitation Musical Playlets. At our last meeting we had to write a composition on Why Music is a Language

From your friend
Esther Meyer,
Indiana.

N B—As has often and often been stated in the Junior Etude columns there is no entering or joining of any kind in regard to Junior Music Clubs. Any one can form a Junior Music Club who wishes to do so, and anyone who wishes to do so may write and tell the Junior Etude about his club or ask for any advice or suggestions.

Puzzle

Each diagonal upper left to lower right, and lower left to upper right gives the name of an instrument. Answers must give all words

* * * * *
* * *
*
* * *
* * * * *

1 An instrument
2 A piece of ground
3 Letter of the alphabet
4 Percussion
5 An instrument.

Answers to Ask Another

1 The oboe belongs to the wood wind instruments
2 Haydn was born in 1732 and died in 1809
3 Schumann wrote "The Wild Horseman"
4 *O Sole Mio* is a folk-song of Italy
5 From the first movement of Schubert's "Unfinished" Symphony"
6 *Morendo* is the Italian term for "fading away" or "dying away"
7 There are seven eighth-notes in a double dotted half note
8. The signature of F flat minor is six flats the same as G-flat major
9 A brace is a curved line { placed at the beginning of a line of music to join the treble and bass staffs together showing that they are to be read and played simultaneously If more than two staffs are being used the brace includes them.
10 "Madame Butterfly"

JUNIOR ETUDE—(Continued)

Junior Etude Contest

The Junior Etude will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"My Daily Schedule." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly and must be received at the Junior Etude Office, 1712 Chestnut St., Philadelphia, Pa. before the 15th of June. Names of prize winners and their contributions will be published in the issue for November.

Put your name and age on upper left hand corner of paper and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

Pupils Recitals
(Prize Winner)

A pupil's recital should afford pleasure to the audience in addition to showing the skill of the pupil.

A music recital should last not more than an hour. To prevent monotony solos should be interspersed with ensemble numbers. Each piece should be so thoroughly learned as to be played as perfectly as possible.

Stage behavior is important. A pupil should seat himself upon the bench from the right hand side. When comfortably seated the player puts his foot on the pedal and his hands on the keys. At the conclusion the player pauses a moment before rising to allow his last notes to die away into silence.

It is better to use a hall where there is a raised platform and where the surroundings are attractive. If thought has been given to all these points the recital does not become an endurance test for the audience.

Lillian Curran (Age 13), Texas.

Pupils Recitals
(Prize Winner)

A breathless hush in the room. A little girl in a stiffly starched dress and ribbons made her way to the piano. The teacher breathed a sigh of relief: the recital had started at last.

Are recitals helpful? They are. Think of the little girl's pride when she struck the first note of her solo. How many dreary hours of practice can be enlivened with the prospect of a recital in view!

Oftimes a teacher can persuade a lazy pupil to practice when she promises him a part in the coming recital. A recital stimulates; it offers new prospects; it makes one want to accomplish.

And the parents too! A recital gives them the opportunity to hear their children perform, to compare their progress with that of other children and to listen to a delightful program of music.

True it means a strain upon the teacher but the benefits are so great that it is well worth the extra bother and worry to both pupil and teacher.

Elsie Mitchell (Age 13), Illinois.

Pupils Recitals
(Prize Winner)

Pupils recitals are something that every one is interested in. Boys and girls of my age, in fact, of any age, take great pains in memorizing and improving difficult compositions. The recitals give the students their opportunity to become better musicians, are an encouragement and give parents a good idea about just how their children can play. They feel proud of them and they have the teachers to thank for it. Recitals bring out talent in all of us and make us eager to continue to higher ideals.

James Hruska (Age 11), Illinois.

Honorable Mention for March Puzzles

Merlen Downs, Mildred Moomaw, Rose Boyd, Frances Dupchete, Katherine Markey, Mary L. Smith, Mary Katherine Fallis, Elizabeth Early, Carrie Compton, Bertie Walpert, Edith McKee, Mildred Evans, Wilma R. Tall, Louise Boultrean, Margaret Tillies, Eileen Scott, Jeanne U. Tully, Ruth Ross, Patricia Stallwood, Dorothy Merrill, Frances Loftus, Mary Jane Lloyd, Margaret Trumble, Frederick Behrns, Virginia Sanderson, Johanna Sieber, Mildred Mendenhall, Phyllis O'Gorman, Elinor M. Leary, George Remington, Phyllis Brown, Louise Gehrig, Vivian Lamp, Mabel Froelich, Agnes Seabolt, Kitty Lynch, Bernadette Kruger, Mary Jean Boenner, Eileen Kohler, Fern Berelos, Joseph Donahue.

Honorable Mention for March Essays

Dorothy Merritt, Mabel Pelinge, Dorothy Bergstrom, Jean Lineke, Henry Rose, Anne Gross, Jane Egbert, Frances West, Marie Lanius, Shelley, Ruth Richmond, Ellis Ray Ramos, Rosalie Duran, Vera Bensley, Kathryn Stacy, Marguerite Huber, June Whaley, Ray Winsberly, Betrys Kolland, Edith McKee, Marion Morris, Eleanor Troost, Thelma Roth, Anna Catherine Owen, James Hosea, Jane Marshall, Betty Jane Marshall, Tony Yarrusi, Mary Voskanyan, Margaret R. Newland, Helen L. Stewart, Mary Elizabeth Kirsch.

Puzzle Corner
Answers to March Puzzle

1. Beet
2. Earth
3. East
4. Tea
5. Halter
6. One
7. Vengeance
8. Eat
9. Need.

Initials reading down, Beethoven.

A similar puzzle has been submitted by Robert Blum, Age 15.

1.	A vegetable	Beet
2.	Sharp cutting	Edge
3.	Covet	Envy
4.	To work	Toil
5.	Hearty	Hale
6.	Scent	Odor
7.	Mean	Vile
8.	Long ago	Erst
9.	A number	Nine

Initials reading down, also spell Beethoven. (Do not send in answers to this.)

Prize Winners for March Puzzle

Marguerite Heber (Age 12), Massachusetts.
Frank Barnes (Age 13), Connecticut.
Keith Dodge (Age 7), Maryland.

There was a little nine year old who sent in a very neat answer and who might have received a prize. But for some unknown reason the penmanship resembled parents or older sisters penmanship and did not look like nine-year old penmanship. Sometimes nine-year old penmanship is very excellent—far ahead of the average in fact—yet anyone who is used to reading junior penmanship can tell the difference. So the moral of all this is "Do not have your parents or older sisters copy your work for you." It just keeps you from winning a prize.

EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE
By Edgar Alden Barrell

Valsette, by Robert Nolan Kerr

You all know what a waltz, or valse is like. Here we have a very tuneful valsette or little valse, the ending *ette* meaning small—as in kitchenette, a small kitchen. In the first measure you will find three pairs of dotted eighths. In each case the second eighth note should be played like a sixteenth note followed by a sixteenth rest. Try to remember this for it will come in handy later on.

In the [illegible] section there is a [illegible] effect which will appeal to you. Although [illegible] the notes should be full and rich like the tone of the instrument mentioned.

Little Snowman, by William M. Felton

Perhaps you will think it strange to see a piece about a snowman in a summer issue of our magazine. You may remember, however, that it is not summer in other parts of the world—and there, in those regions, the [illegible] are doubtless playing [illegible] time with great delight, building snowmen very [illegible] to the one which Mr. Felton has described [illegible].

Play this march with steady rhythm, [illegible] pushing with great [illegible] staccato notes and [illegible] a few measures [illegible].

Little Wildflowers, by M. L. Preston

Flowers have [illegible] source of inspiration [illegible] music [illegible]. In the [illegible] Macdowell [illegible] greatest [illegible] has [illegible] *Rose* and *To a Water Lily*. Here [illegible] by [illegible] [illegible] throughout the [illegible] Alberti bass [illegible] Italian [illegible] Domenico Alberti (17[illegible]) [illegible] employed.

[illegible] so that to keep the melody always more prominent than the accompaniment.

In the Cathedral, by Mildred Adair

This very original little [illegible] opens with what closely resembles a prayer [illegible] after eight measures [illegible] the [illegible] notes [illegible] played [illegible] the other [illegible]. The effect is [illegible]. Notice that the volume [illegible] has now [illegible] [illegible] back to the [illegible] key [illegible] over the [illegible] or obbligato in other part.

Peek-a-boo! by Helen L. Cramm

If you will [illegible] the [illegible] you will find a [illegible] of Miss Cramm's [illegible] of tunes [illegible]. Here are [illegible] for [illegible] hands. The parts are about equally difficult, though [illegible] part will prove [illegible] [illegible] should be marked. In two spots the [illegible] is given the melody. These spots are [illegible] and the melody and require emphasis.

Echoes of Seville, by Frank H. Grey

Seville, one of the most noted of Spanish cities [illegible] Sevilla—[illegible] English—or Seville—[illegible] an American. It [illegible] not however be [illegible] Sevillians. Mr. Grey [illegible] has an excellent [illegible] ordinary [illegible] of the [illegible] dancing [illegible] great city.

The [illegible] the [illegible] characteristic of Spanish [illegible] the repeated [illegible] the dance.

Natural Octave Playing
(Continued from page 447)

large muscles and (2) these muscles are gradually strengthened and trained with slow practice. Accuracy depends on mental power, on endurance and on training (automatic measurement). If the hand or arm is tired, accuracy becomes more difficult. Therefore the student must train for endurance and the direction of the movement.

After thorough practice of these exercises the student can apply the principles to any and all of his octave passages and gradually work out his own style—as to which combination of movements best suits him—whether more arm and less hand, or more hand (with arm) and less arm. Upon that foundation he can build up the pressure-octave and rolling octave and the very swift octave of almost imperceptible movement.

Small Hands

If the hand is small a large proportion of the practice should be done in sixths. One can also practice with thumb alone (avoiding stiffness however) and with the fifth finger alone. Small hands require a higher wrist than do large hands.

In case of fatigue, the point where [illegible] occurs should be carefully noted and the movements closely watched to avoid [illegible]ness. For instance, a stiff thumb or too wide a stretch may cause fatigue and pain on the inside of the arm.

For working up speed work from slow to fast, from short passages to long ones. The student should look to the constant balancing (up and down) of the wrist, balancing sometimes once to an octave, sometimes oftener as the passage requires.

In short, both unnecessary movements and unnecessary contractions must be avoided.

But the student is to remember that the kingdom of the piano is to be won not by brute force which is outward conquering only. It is a realm of beauty, not of machinery, and it is to be won by the sympathetic understanding mind which inquires and receptively awaits the results of its experiments. By such study alone can he learn to develop not merely octaves but octaves which convey the meaning of the composer.

Educational Study Notes
(Continued from page 437)

Chant Joyeux, by Ernest H. Sheppard

As in some of Dubois' best organ pieces, this composition opens with a section played entirely on the manuals. In measure nineteen the pedal is introduced and seems especially effective by reason of its delayed entrance. You will observe that in the first two measures of this pedal part the notes are surmounted by both slurs and dots. This indicates that the notes are to be played *mezzo-staccato*.

The B-flat section has several original features. In order to play the first four left-hand groups smoothly it will be necessary to employ "substitution of fingers" for the successive thirds. Such substitution is frequently required in organ playing.